DOCUMENT RESUME

ED 287 745 SO 017 462

AUTHOR Burton, Leon H., Ed.; Thomson, William, Ed.
TITLE Music: Comprehensive Musicianship Program. Grade 6.
INSTITUTION Hawaii Univ., Honolulu. Curriculum Research and Development Group.
PUB DATE 82
NOTE 186p.; For the teacher text, see SO 017 643. Photographs will not reproduce well.
PUB TYPE Books (010) -- Guides - Classroom Use - Materials (For Learner) (051)

EDRS PRICE MF01/PC08 Plus Postage.
DESCRIPTORS Applied Music; *Grade 6; Intermediate Grades; *Music Activities; Musical Instruments; Music Appreciation; *Music Education; Music Reading; *Music Techniques; Singing; Songs; Vocal Music
IDENTIFIERS Hawaii

ABSTRACT

Forty-nine music lessons for use in sixth grade classes are presented. A number of these lessons feature songs and musical instruments from or about Hawaii, and lessons stress learning about tempos, accents, meters, notes, and rhythm patterns. The lessons introduce the history of instruments such as the ukulele, recorder, rhythm instruments, and resonator bells and include beginning lessons for each. Songs which can be played with these instruments are also included. Concepts of opera, described as a combination of drama, poetry, music, and dancing, are introduced, and the importance of the use of specific voice types to portray individual characters is emphasized. A presentation of the background of the story and the characters in "Amal and the Night Visitors" is used to illustrate important opera concepts. Concluding lessons introduce dance movements, rhythmic patterns, and the playing of Ti Rakau, a game involved in throwing and catching sticks while singing and keeping time to a musical beat. Appendices include fingering charts for the ukulele and the recorder and both a classified subject and an alphabetical index of included songs. Photographs and musical scores are included. (JHP)

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Comprehensive Musicianship Program

SO017462

Grade 6

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Comprehensive Musicianship Program

Editors
Leon H. Burton
William Thomson

Contributors
Beatrice Yoshimoto
Annette Yonamine
William O. Hughes
Diane McCoy

Consultants
Minnie Bumatay
Doris Fuchikami
Puanani Higgins
Lillian Ito
Michael Nakano
Paula Pang
Judith Sakima
Jenny Smith
Marion Todd

Curriculum Research and Development Group
College of Education, University of Hawai'i
Honolulu, Hawai'i

Grade 6

ACKNOWLEDGEMENTS

The University of Hawai'i expresses kind appreciation to the following people for their generous contributions of time and talent to this project.

Administration

Arthur R. King, Jr., Director, Curriculum Research and Development Group
Thomas G. Stone, Director, Media Production Center

Production

Ralph Williams, Editor
Phyllis Miyamoto, Artist
Gail Izumi
Carol Nishita
Debbie Uyeshiro

Photographs

Doris Fuchikami and Beatrice Yoshimoto, Music Resource Teachers
Darrell Asato, Photographer
Eldiene Yamasaki and students from Noelani Elementary School: Eero Carroll, Wendell Ching, Randall Chun, Emilani Crow, Christopher Dang, Raylene Dela Cruz, Eureka Endo, Edmund Enomoto, Melita Guerreiro, Gabrielle Hammond, Stephanie Heu, Kimberley Lee, Yoni Le Grande, Pam Lundquist, Wendy Matsuno, Maile Moore, Melanie Murai, Joy Nakata, Masato Nishida, Kaipo Pavao, Louie Saya, Rick Takeshita, Peni Taualupe, Summer Teruya, Andrea Tomita, Aleste Van Treese, Jennifer Young.
Olga Kalama, Gail Izumi, Richie Tomey, and students from University Laboratory School: Robin Clark, Gregg Comcowich, Jennifer Horton, Jodie-Alise Kaonohi, John Katahira, Stuart Richard

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THE STAR-SPANGLED BANNER

Francis Scott Key

A♭ (E♭) Fm (C7) Fm B♭7
Oh, say! can you see, by the dawn's ear - ly
stripes and bright stars, through the per - i - lous
E♭ A♭ E♭ E♭7 A♭
light, What so proud - ly we hailed at the twi - light's last
fight, O'er the ram - parts we watched were so gal - lant - ly
1 2
gleam - ing, Whose broad stream-ing And the rock - ets' red
E♭7 A♭
glare, the bombs burst - ing in air, Gave proof through the
E♭ E♭7 A♭ (Fm) B♭7 E♭ A♭
night that our flag was still there. Oh, say, does that
D♭ (F7) B♭m A♭ E♭ E♭7
Star - Span - gled Ban - ner yet wave O'er the
A♭ Fm A♭ E♭7 A♭
land of the free and the home of the brave.

1

HAWAI'I PONO'Ī

(Hawai'i's Own)

King Kalākaua — Henry Berger

1.	Hawai'i pono'Ī	Hawai'i's own
	Nānā i kou mō'I	Look to your king
	Ka lani ali'i, ke ali'i.	The royal chief, the chief.
	Chorus:	Chorus:
	Makua lani e	Royal father
	Kamehameha e	Kamehameha
	Nā kāua e pale	We will defend
	Me ka ihe.	With spears.
2.	Hawai'i pono'ī	Hawai'i's own
	Nānā i nā ali'i	Look to your chiefs
	Nā pua muli kou, nā pōki'i.	The children after you, the young.

From *Nā Mele o Hawai'i Nei: 101 Hawaiian Songs*, by Samuel H. Elbert and Noelani Mahoe. Copyright 1970 by University of Hawaii Press.

I AM WHAT I AM

Roy Sakuma and Jill Chinen

Verse
F B♭ F B♭
1. Peo-ple won-der where I'm go - ing. Peo - ple watch me do my thing,
F B♭ G7 C7
Peo - ple ask me who I am; Here's what I say:
Chorus
Gm7 C7 F Dm
"I am what I am. I'll be what I'll be.
Gm7 C7 F F7
Look, can't you see that it's me all of me. I
Gm7 C7 F Dm
am what I am. I'll be what I'll be.
Gm7 C7 F
Look, can't you see that it's me."

2. Now myself I'd like to be Reaching out ____ feeling free,
   Doing good where I can with this in my heart:

3. See them going their own way, See them doing their own thing.
   They begin to understand; Now they sing with me:

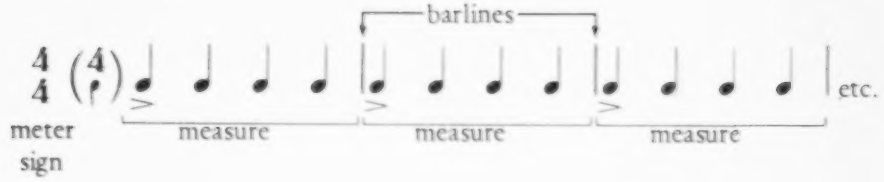
"I Am What I Am" by Roy Sakuma and Jill Chinen. Copyright 1972 Roy Sakuma, Copyright 1981 Shima Publishing BMI, a division of Shima Enterprises Corp. P.O. Box 19097, Honolulu, Hawai'i 96817.

After Learning to Sing "I Am What I Am" . . .

1. Sing the song again at the same tempo while tapping the beats on your lap. Your tapping could look like this:

2. Tap the beat of the song again, but this time accent the first of every four beats like this:

3. As you accent the first of every four beats, the result is a meter of four's.



4. Tap two measures as an introduction, then sing the song while tapping a meter of four's.

5. This song has two sections. What words on the music score help you identify the sections? Do the sections sound the same, or are they different?

6. The form of a song that has two contrasting sections is called binary (also AB).

After Learning to Sing "The Boatmen's Dance" . . .

1. Sing the song while clapping the beats. Observe the meter signature and accent the first of each four beats as you clap.

2. Learn to perform each of the following rhythm patterns while counting 1 - 2 - 3 - 4 first out loud, and then silently.

Example 1

A.

B.

C.

Which pattern includes a sound on every beat? Which includes sounds only on the strong beats? Which only on the weak beats?

3. Look at the music and determine how many sections are included. Use alphabet letters to identify the different sections.

4. Find the words *Fine* and *D. C. al Fine* in the song. Explain how these words affect the song's form.

5. Decide which of the rhythm patterns shown in Example 1 above to use for each of the song's sections. Then sing the entire song while performing the rhythm patterns assigned for the sections.

THE BOATMEN'S DANCE

F C F C
when the boat - man goes a - shore, He
schoon - er sails be - fore the wind, The
when you're at the boat - men's ball, Look
F C G7 C
Refrain
spends his cash and works for more.
steam - boat leaves a streak be - hind. Then
out, boys, for the nine - tail cat.
C C
sing, the boat - men, sing! Then
C C
dance, the boat - men, dance! They
C C
sing and dance till the sun comes up, And go
G7 C
D. C. al Fine
home with their pals in the morn - ing.

6. Learn to sing "Erie Canal," then compare the events it describes with those in "The Boatmen's Dance." How are the songs alike or different in terms of the events described? Do you think that music and a steady beat as accompaniment to working might make the work easier to do?

THE ERIE CANAL

U. S. Work Song

Dm Gm A7
I've got a mule, her name is Sal,
Dm A7 Dm
Fif - teen miles on THE E-RIE CAN-AL. She's a
Gm A7
good old work - er and a good old pal,
Dm A7 Dm
Fif - teen miles on THE E - RIE CAN-AL. We've
F C7 Dm
hauled some barg - es in our day filled with lum - ber,
Dm A7 Dm Gm A7
coal and hay, and ev - 'ry inch of the way we know from
Dm A7 Dm C7
Al - ba - ny to Buf - fa - lo.

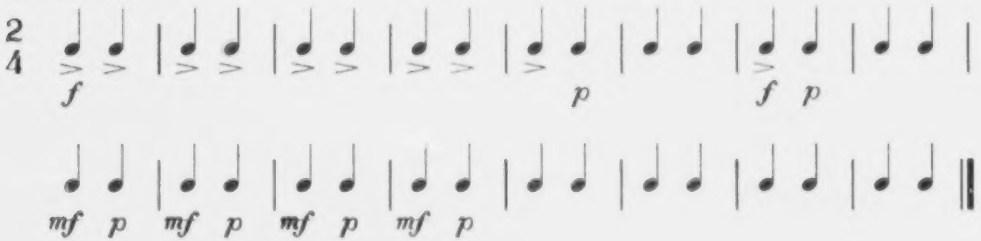
Chorus
F
C7
Low bridge, ev - 'ry bod - y down!
F
C7
F
Low bridge, for we're go - in' thru a town! And you'll
C7
F
C7
al - ways know your neigh-bor, You'll al - ways know your pal, If you've
F
B♭
F
C7
F
ev - er nav - i - gat - ed on THE E - RIE CAN - AL.

1. Tap your desk top softly to the beat as you listen to "March" by the Russian composer Serge Prokofieff.

2. As you listen to the recording again, tap your desk top loudly or softly to correspond with the loudness levels of the music.

3. Practice playing the following introduction using rhythm sticks, tambourines, and sandpaper blocks. Practice first at a slow tempo, then at a tempo equal to that of the recording of "March."

Introduction



4. Read and play the above introduction in time with the introduction to "March."

5. Use the following to perform a rhythm instrument accompaniment to "March."

- Introduction (rhythm sticks, sandpaper blocks, tambourines play the introduction rehearsed earlier).
- Rhythm sticks "click" the beat throughout the recording.
- Tambourines play the beat when the trumpet has the melody.
- Sandpaper blocks play the beat when the cellos have the melody.

LET'S PLAY THE UKULELE!

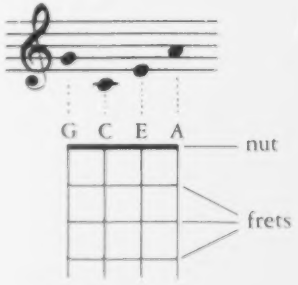
1. **BACKGROUND**. Portuguese explorers brought some musical instruments to Hawai'i in 1879. One of the instruments they brought changed through the years and became known as the *ukulele* (ōō-kōō-lā-lā). *Uku*, in the Hawaiian language, means "flea," and *lele* means "jumping." This name was probably derived from the strumming and picking techniques used to play the instrument.

2. **HOLDING THE UKULELE.**

- Hold the ukulele close to your body with your right arm. The strings should face away from you.
- Rest the neck of the ukulele between your thumb and first finger of the left hand, as the picture shows.
- Keep your left hand thumb on the back of the neck.
- Position your left elbow so it will not stick out at a sharp angle, or press too closely to your body.

3. **TUNING.** Use resonator bells, the piano, or a pitch pipe to tune the strings of the ukulele. The ukulele strings are tuned to the pitches shown in Example 2.

Example 2



4. Look at Example 3. Then learn to play the C major chord by pressing the 3rd finger of your left hand before the 3rd fret of the A string.

Example 3

5. Use the nail of your right index finger (or any other finger) to strum the strings. Keep your right hand relaxed.

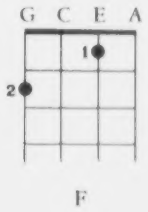
6. Strum the C chord eight times as an introduction to "Are You Sleeping?" Continue strumming as you sing the song, and strum seven more times as an ending, or coda, after you finish singing. The sign / = one strum.

ARE YOU SLEEPING?

7. Use the same form of introduction-song-coda to sing "Three Blind Mice" from memory.

8. Look at Example 4. Learn to play the F major chord by pressing the 1st finger before the 1st fret of the E string, and the 2nd finger before the 2nd fret of the G string. Be certain to strum all four strings. Do not let the fingers on the E and G strings touch the other strings.

Example 4



F

9. Sing "Are You Sleeping?" from memory while strumming the F chord. Use the form introduction-song-coda.

10. Practice the following chord change exercise. Keep a steady beat and . . .
    Strum 8 times on the C chord, 8 times on the F chord
    Strum 7 times on the C chord, 7 times on the F chord
    Strum 6 times on the C chord, 6 times on the F chord
    Strum 5, 4, 3, 2, 1, finally continuing to change between the chords after each strum.

11. Learn to sing "Lovely Evening." Then strum an accompaniment by following the chord symbols shown above the music. Sing the song while strumming an accompaniment, using the form of introduction-song-coda.

LOVELY EVENING

12. Look at Example 5. Learn to play the C^7 chord by pressing the 1st finger before the 1st fret of the A string. Be certain to strum all four strings.

Example 5

C^7

13. Practice the chord change exercise in No. 10 using the F and C^7 chords.

14. Learn to accompany yourself while singing "Skip to My Lou" and "Rock-a My Soul." Strum to the beat as you sing. Later change to an alternating down and up motion.

SKIP TO MY LOU

Southern U. S.

2. Lost my partner, what'll I do?
3. I'll get another one, prettier than you,
4. Can't get a red bird, a blue bird'll do,

ROCK-A MY SOUL

Introduction
F
(strum)
Rock - a my soul, in the
C7
bos - om of A - bra - ham, Rock - a my soul, in the
F
bos - om of A - bra - ham, Rock - a my soul, in the
C7
F
bos - om of A - bra - ham, Oh, rock - a my soul.
(Only on repeat) Fine
(strum)
So high you can't get o - ver it,
C7
F
So low you can't get un - der it, So wide you
C7
F
D. C.
can't get round ___ it, You must go in at the door.

15. Divide into two groups and sing "Skip to My Lou" and "Rock-a My Soul" together as partner songs. Use the form introduction-songs-coda.

16. Learn to sing "Old Texas." Then sing and play an accompaniment to the beat by following the strum signs for the introduction and coda and the chord symbols above the music.

OLD TEXAS

17. Look at Example 6. Learn to play the G^7 chord by pressing the 1st finger before the 1st fret of the E string, the 2nd finger before the 2nd fret of the C string, and the 3rd finger before the 2nd fret of the A string. Practice playing the C and G^7 chords by strumming each for eight beats, then seven, six, etc., as for earlier exercises in this lesson.

Example 6

18. Learn to sing "Hey Lidee" and strum an accompaniment to the beat.

HEY LIDEE

Introduction

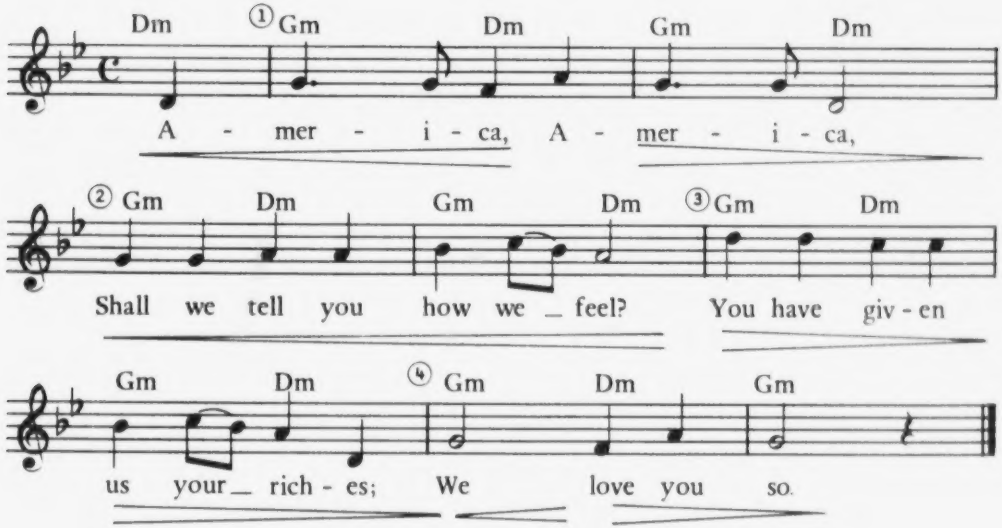
American Folk Song

C
(strum)
Hey Li - dee, Li - dee, Li - dee,
G7
Hey Li - dee, Li - dee - lo.
Hey Li - dee, Li - dee, Li - dee,
C
Fine
Hey Li - dee, Li - dee - lo.
(last time only)
Verse
C
This is a craz - y kind of song,
G7
Hey Li - dee, Li - dee - lo. You
make it up as you go a - long,
C
D. S. al Fine
Hey Li - dee, Li - dee - lo.

2. First you sing a simple line,
Hey Lidee, Lidee-lo.
Then you try to make it rhyme,
Hey Lidee, Lidee-lo.

19. The songs you learned to sing in this lesson began and ended on chords that represent the keys for the songs. "Hey Lidee" began and ended on the C chord; the song is in the key of C. "Rock-a My Soul" and "Skip to My Lou" are in the key of F. Learn to sing these two songs in the key of C by using the C and G^7 chords in place of the F and C^7 chords as indicated in the music.

AMERICA, AMERICA


Dm ① Gm Dm Gm Dm
A - mer - i - ca, A - mer - i - ca,
② Gm Dm Gm Dm ③ Gm Dm
Shall we tell you how we _ feel? You have giv - en
Gm Dm ④ Gm Dm Gm
us your_ rich - es; We love you so.

"America, America," Traditional. From *The Music Book* by Eunice Boardman and Barbara Andress. Copyright 1981 by Holt, Rinehart and Winston, Publishers.

After Learning to Sing "America, America" . . .

1. Sing the song again using crescendo ( ) and decrescendo ( ). As the pitches in the melody move upward, gradually become louder. As the pitches move downward, gradually become softer.

2. Listen and sing on "la" as two different scales are played on resonator bells. Decide which of the scales sounds major, which sounds minor. Then decide which scale represents the pitches of "America, America."

3. Add an ostinato for another performance of the song by selecting one of the two-measure phrases to repeat over and over while the entire melody is sung.

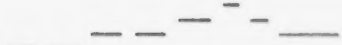
4. Add body movements for a performance of the song to help identify the four phrases. Clap your hands above your heads to the beat for the first phrase. Snap your fingers to the beat for phrase two. Slap your thighs to the beat for the third phrase. Use both hands to tap your shoulders to the beat for the fourth phrase.

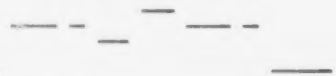
5. After you have learned to sing the song while using motions, perform again and gradually eliminate singing one phrase at a time while continuing the motions. Soon you will be performing the motions without singing.

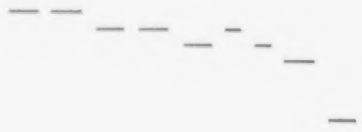
6. Sing the song as a round with motions. Then perform the motions as a round without singing, but still "thinking" the melody.

7. Match the following contours with the four phrases of the song.

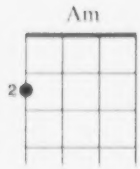
a.

b. 

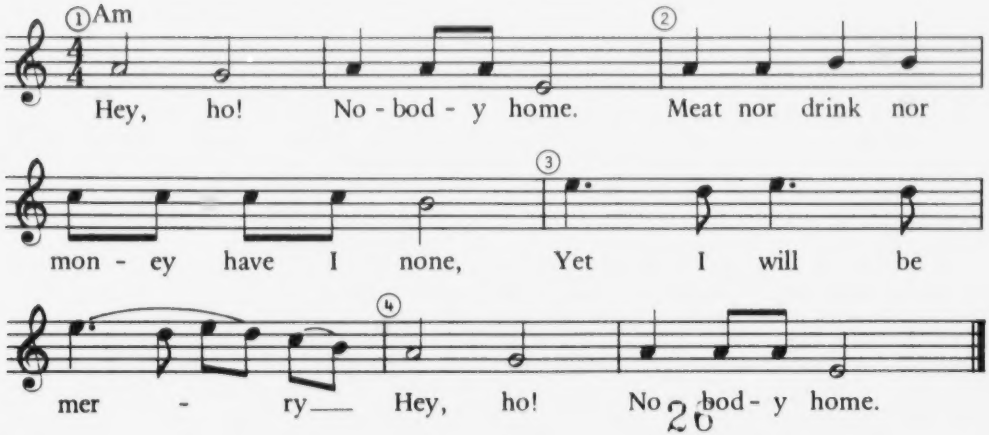
c. 

d. 

8. Learn to finger the A minor chord. Then learn to sing "Hey, Ho! Nobody Home" as a round. Include four strums at the beginning and at the end of the song as an introduction and coda.



HEY, HO! NOBODY HOME



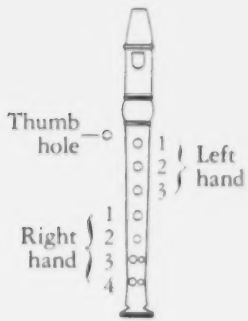
LET'S PLAY THE RECORDER!

1. **BACKGROUND.** The recorder was first developed about 500 years ago. It was a very popular instrument until the eighteenth century when the new, large concert halls made it difficult to hear its soft, mellow sounds. Today many people are interested in ancient instruments and it is again becoming very popular. Recorders are made in different sizes (soprano, alto, tenor, bass). When they are played together the group is called a *consort*.

2. **HOLDING THE INSTRUMENT.**

- Hold the recorder at about a 45° angle from your body
- Place the tip of the mouthpiece between your lips (not between the teeth)
- Use your left hand to cover the thumb hole on the back and top three holes on the front of the instrument.
- Use your right hand to cover the four remaining front holes (including the double holes)
- Use your right thumb to help balance the instrument

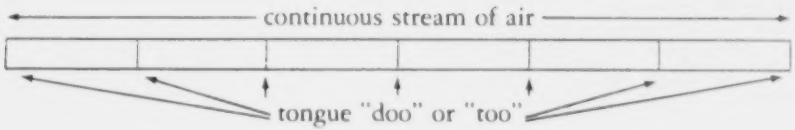
Example 7



3. **BREATHING AND BLOWING.** Take a deep breath by letting the air first fill your stomach area and then your chest. As you blow on the instrument to let the air escape, blow very lightly. If you blow too hard you will produce a shrill, piercing sound.

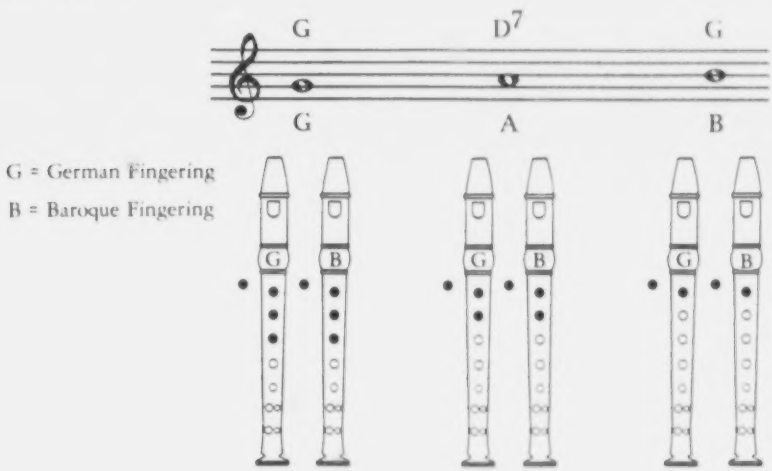
4. **TONGUING.** Take in air, then blow a steady, gentle stream and say "doo" or "too" several times. As you do this you are tonguing and articulating the sound. Use this same procedure to articulate sound while blowing into the instrument.

Example 8



5. **PLAYING THE PITCHES G, A, B.** Look at the chart that follows and learn to finger the three different pitches. Make certain that the holes indicated are completely covered by the pads of your fingers.

Example 9



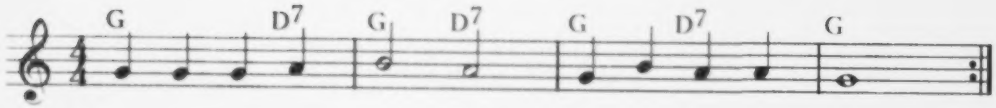
Tongue each pitch eight times to a steady beat. Begin with G.

6. Play the following exercises and tongue each note. The ♩ note receives one count, 𝅗𝅥 two counts, and 𝅝 four counts. The quarter rest (𝄽) receives one count of silence.

Example 10

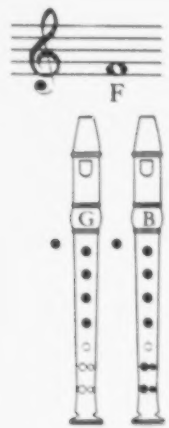
7. Play the following song. Be certain to tongue each note. Notice the repeat sign at the end of the song. This means to go back to the beginning and play the song again.

AU CLAIR DE LA LUNE



8. Learn the fingering for F.

Example 11

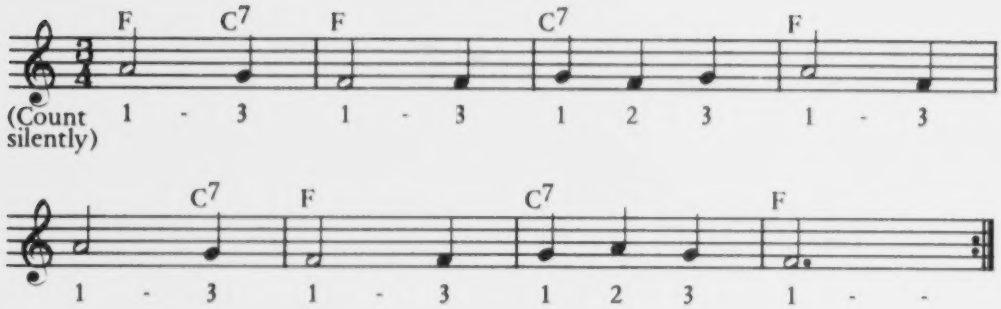


9. Play Example 12. Tongue each note clearly. Count silently to yourself.

Example 12

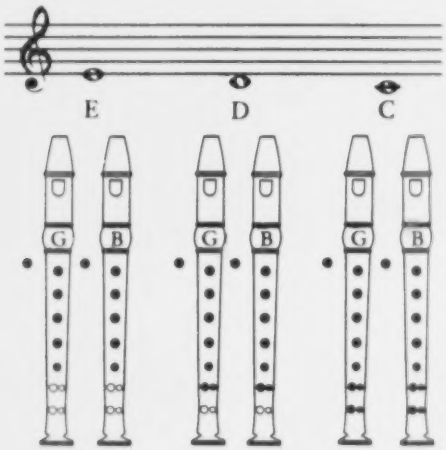
10. Play "Fais Dodo." Note that the meter of this song is in three's. The dotted half note (𝅗𝅥.) receives three counts.

FAIS DODO



11. Look at Example 13 that follows and learn to play the notes E, D, and C. Be especially careful to blow gently for these lower pitches.

Example 13

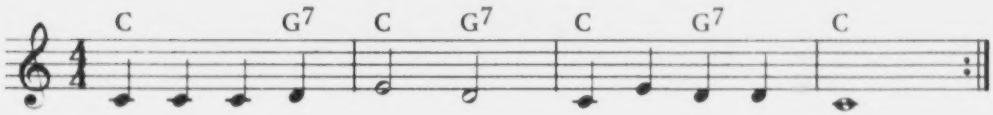


12. Play Example 14. Tongue each note clearly, and continue counting silently to yourself.

Example 14

13. Play "Au Clair de la Lune" in a new key. You played it earlier in the key of G. This version is changed to the key of C.

AU CLAIR DE LA LUNE



14. Play both parts of "Fais Dodo" in a new key. Practice each part separately, then divide into two groups. The top notes are the harmony part and should be played softer than the melody, which is the bottom notes.

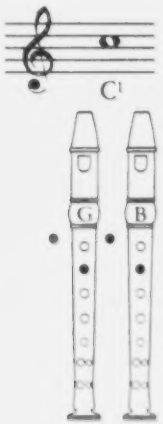
FAIS DODO

15. Play "My Little Ducklings." Tongue each note clearly and exactly on the beat.

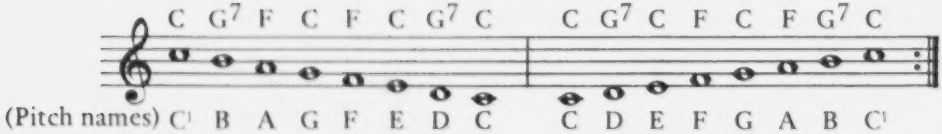
MY LITTLE DUCKLINGS

16. Look at Example 15 and learn to play the high C. Then learn to play the C scale in Example 16. Blow gently as you play the lower notes. Also make certain that the pads of your fingers completely cover the holes.

Example 15



Example 16

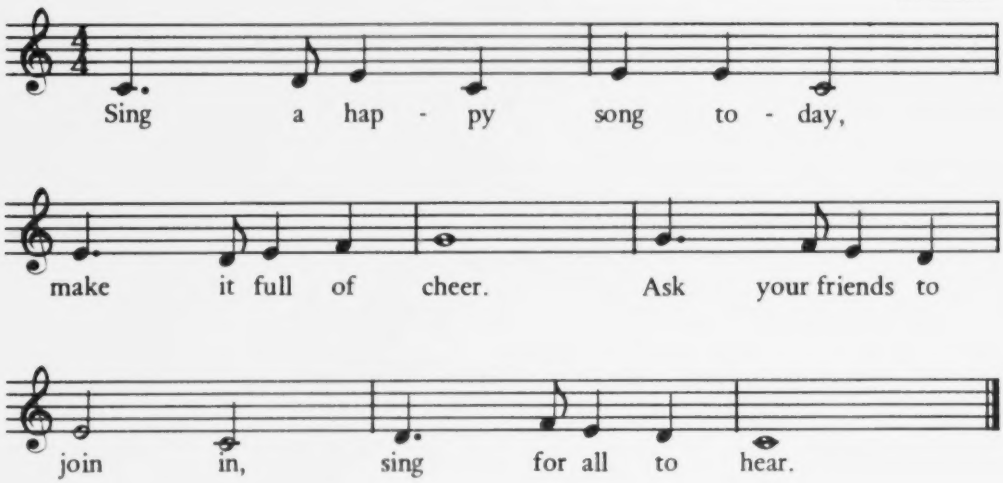


17. Play "The Bells." Notice in the first two measures that the notes move by step (conjunct) and sound the same as the C major scale. Notice in measures three, four, and seven that the notes move by skip (disjunct). You may need to practice some of the measures separately before playing the entire song.

THE BELLS

SING A HAPPY SONG

G. Izumi



After Learning to Sing "Sing a Happy Song" . . .

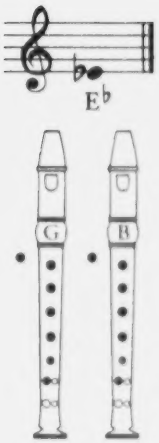
1. Listen as your teacher alternates strumming the C and G^7 chords on the ukulele. Strum your ukulele and match the chords as your teacher plays them.

2. Learn to play an accompaniment for "Sing a Happy Song" using the C and G^7 chords. Since the chords are not shown on the music, you must listen to the melody and let your ears tell you which chord to play.

3. Review the fingerings for the following notes, then learn to play the song on recorder.

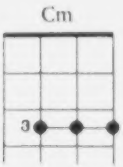
4. Divide into two groups (recorder, ukulele) and perform the song.

5. Learn the fingering for E♭. Then play the song by ear (without looking at the music), substituting the E♭ for E. The song will now be in a minor key rather than a major key.



6. Learn the fingering for the Cm chord. Then sing the song and accompany your singing using the Cm and G^7 chords.

Example 17



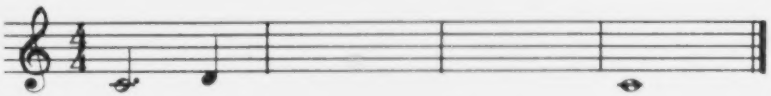
7. Imagine that it is a dark, Halloween night, and you would like to have a spooky song to accompany a ghost story you are going to tell. Discuss the following possibilities for making the song sound spooky.

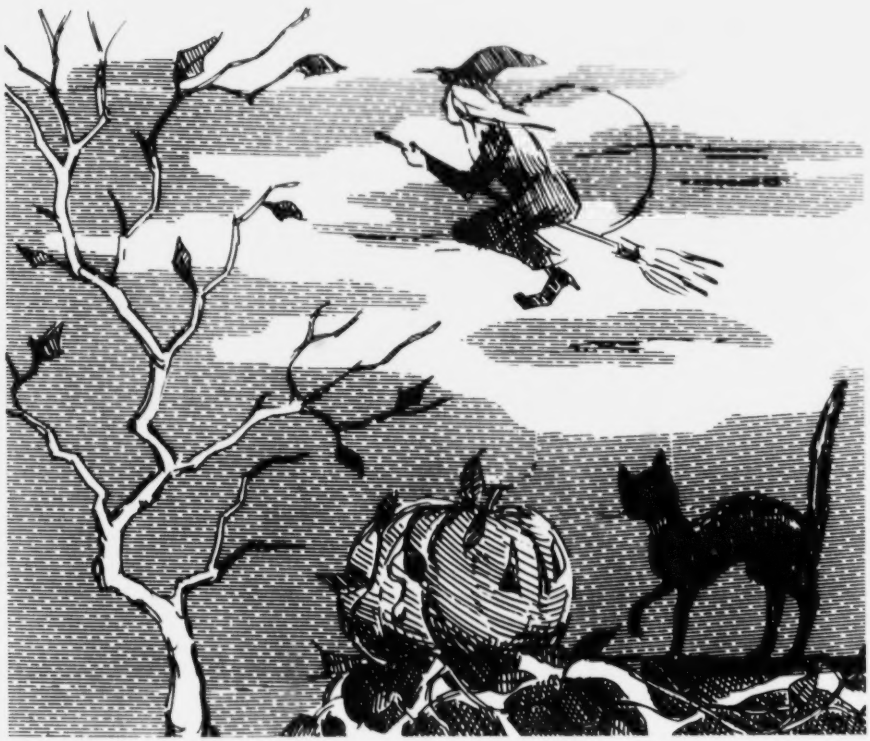
tempo: should the song be faster or slower?
loudness level: should it be louder or softer?
addition of sound effects: what sounds are spooky?
voice timbres: can your voice sound spooky?
room environment: what makes a place seem spooky?
song title: can the song's title suggest spookiness?
major or minor sound: does the major or the minor (E or E♭) sound spookier?
song text: what words would suggest spookiness?

Experiment with these possible changes. Then perform the song and make a recording. Listen to the tape and evaluate your performance.

8. Using C, D, E, F, and G, compose a four-measure melody for recorder in $\frac{4}{4}$ meter. Compose your melody playing it by bits and pieces as you make it up on your recorder. As soon as you like the pattern, write it down. Change your melody as you work if better patterns arise. Don't stop until you like the melody you have composed.

Copy the following on paper. Fill in the measures with notes to complete your composition. You may use ♩, 𝅗𝅥, 𝅝, and the quarter rest (𝄽).





1. Listen to the recorded examples of instrument sounds as you watch the filmstrip. Write on a sheet of paper, in the order that they are presented, the names of the instruments in the string and woodwind families.

2. Listen again as you watch the filmstrip and write on a sheet of paper, in the order that they are presented, the names of the instruments in the brass and percussion families.

3. Look at Worksheet No. 1. Listen to the recorded examples of instrument sounds, and write the letters of the instruments you hear in the blank spaces.

4. Be prepared to list the instruments of the orchestra by family groups on another day.

Maestro Donald Johanos and the Honolulu Symphony Orchestra.

WIND THROUGH THE OLIVE TREES

Traditional Words

Lois Gordon

"Wind Through the Olive Trees" by Lois Gordon. Copyright 1980, Honolulu, Hawaii. Used by permission.

After Learning to Sing "Wind Through the Olive Trees" . . .

1. Sing the song again and determine how many sections it includes, and whether the sections sound major or minor. Then select one of the following to describe the song's form.

a. AB b. ABC c. ABA d. ABCA

2. Divide into two groups and learn to read and play the following rhythm patterns. One group should tap desk tops or books with fingers while the other group chants the words.

Example 18

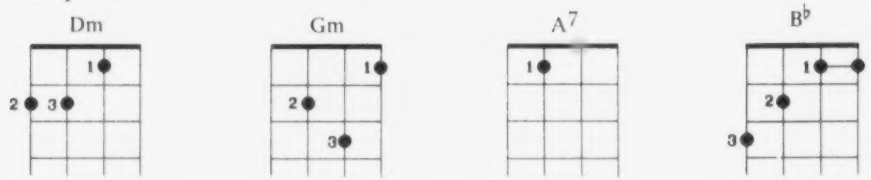
Notice in Example 18 that the patterns for voices did not always occur on the beats. When notes in music occur off the normal beat pattern, the result is syncopation. Locate examples of syncopation in "Wind Through the Olive Trees."

3. Divide into two groups again. One group should tap the beat with fingers on books or desk tops while the other group hits pencils together for the rhythm of the song's melody (melodic rhythm). Sing the song while performing the tapping and clicking sounds.

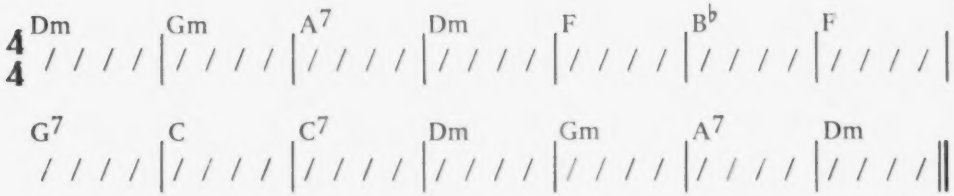
4. Learn to sing the harmony to the melody. Then sing the harmony part and melody together, remembering that the melody should be in the foreground, harmony in the background.

5. Learn to play the chords in Example 19, then practice playing the chord progression in Example 20.

Example 19



Example 20

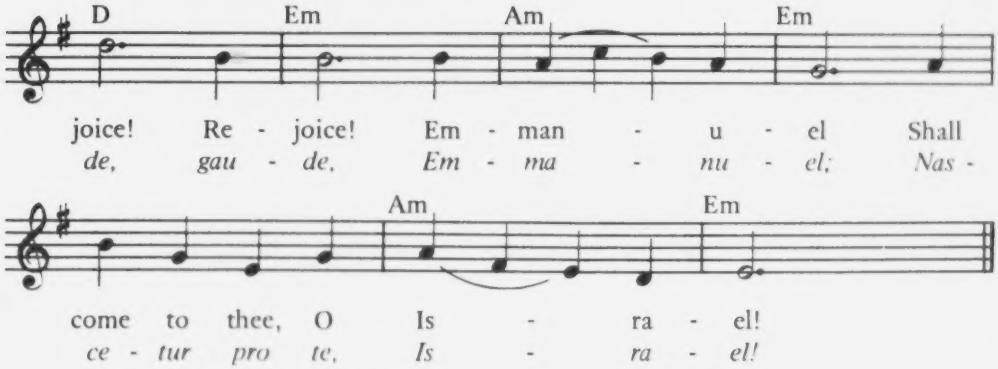


6. Strum an ukulele accompaniment for "Wind Through the Olive Trees" while singing. Decide on an introduction and coda to use for the song, then perform again.

O COME, O COME, EMMANUEL

Ancient Plain Song

Em Am Em
1. O come, O come, Em - man - u - el, And
2. O come, Thou Wis - dom from on high, And
3. O come, De - sire of na - tions, bind, All
Ve - ni, Ve - ni Em - ma - nu - el, Cap-
Am Em
ran - som cap - tive Is - ra - el, That
or - der all things, far and nigh; To
peo - ples in one heart and mind; Bid
ti - vum sol - ve Is - ra - el, Qui
Am Em Bm
mourns in lone - ly ex - ile here Un -
us the path of knowl - edge show, And
en - vy, strife, and quar - rels cease; Fill
ge - mit in ex - i - li - o, Pri -
Em Am Em
til the Son shall ap - pear.
cause us in her ways to go. Re -
the whole world with heav - en's peace.
va - tus De - i - fi - li - o. Gau -

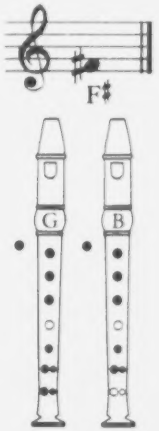


After Learning to Sing "O Come, O Come, Emmanuel" . . .

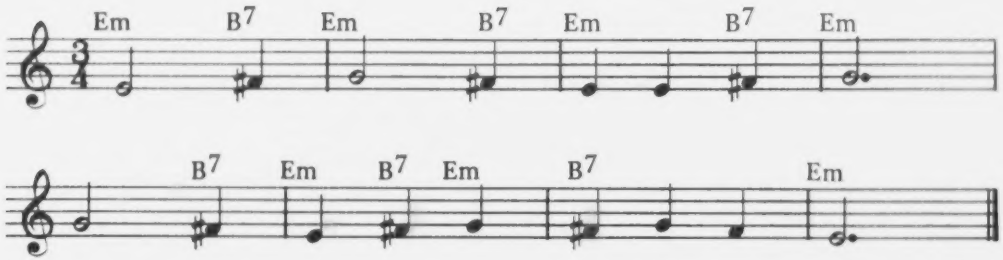
1. Sing the song again and try your best to achieve a very smooth, legato sound.

2. Learn the fingering for F♯ given in Example 21. Then practice playing Example 22. Notice in measure seven of the example that a ♯ is included only on the first F. When a ♯ appears before a note, it continues to be in effect throughout the measure.

Example 21

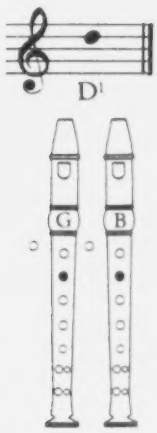


Example 22

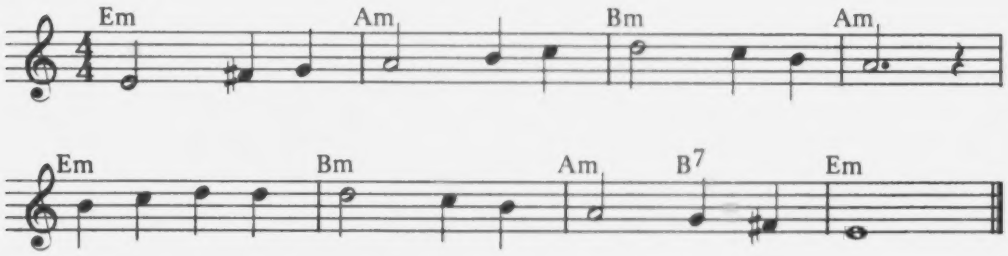


Learn the fingering in Example 23. Then practice playing Example 24.

Example 23



Example 24



3. Practice separately A, B, and C in Example 25. A curved line connecting notes of different pitch is called a slur. This indicates that you should tongue only the first note, connecting the others to achieve a smooth, legato sound.

Example 25

4. Play "O Come, O Come, Emmanuel." Make every effort in your performance to play slowly and smoothly. This is an ancient song that was performed in medieval Christian churches.

5. What is the lowest note in the song? What is the highest note? The lowest note to the highest note in a song is called the range.

6. Look at the score for "Good King Wenceslas." Are any new fingerings required? Practice the slurred notes in the next to the last measure. Learn to play and sing the song, using shorter sounds than those used for "O Come, O Come, Emmanuel."

GOOD KING WENCESLAS

Allegro
G C D7
Good King Wen - ces - las look'd out, On the feast of
G 5
Ste - phen, When the snow lay round - a - bout,
C D7 G 9
Deep and crisp and e - ven. Bright - ly shone the
D7 G C D7 G
moon that night, Though the frost was cru - el,
13 C D7 G D7
When a poor man came in sight,
G C G
Gath - 'ring win - ter fu - el.

7. Compare "O Come, O Come, Emmanuel" with "Good King Wenceslas" by completing Worksheet No. 2.

¿DÓNDE ESTÁ SANTA CLAUS?

Words and Music by Rod Parker,
Al Greiner, and George Scheck

C Dm7 G7 C
Ma-ma - ci - ta, ¿Dón-de es-tá San - ta Claus?
Dm7 G7 C Dm7 G7
¿Dón-de es-tá San - ta Claus? And dee toys that he weel
C C♯dim Dm7 G7 C Dm7 G7
leave? Ma-ma - ci - ta, Oh, where ees
C Dm7 G7 C Dm7 G7
San - ta Claus? I look for heem be - cause eet's Christ-mas
C F C F6 G7 Cmaj.7 C6
Eve. I know that I should be the sleep-ing, But
F G7 C F6 G7
may-be hee's not far a - way, So out of my win-dow I'm
C6 D7 G
peep - ing, Ho - ping to see heem in hees sleigh! I

Gdim G Dm7
hope hee won't for-get to crack hees cas-ta-nets And to hees rein - deer
G G7 Gdim G7 Gdim
say: Oh, Pan - cho, Oh, Vix-en, Oh, Pe - dro, Oh, Blitz-en, O-
G7 Gdim G7 C Dm7 G7
lé, o - lé, o - lé. Ma - ma - ci - ta, ¿ Dón-de-es-tá
C Dm7 G7 C
San - ta Claus? Oh, where ees San - ta Claus?
Dm7 G7 1. C Dm7 G7 2. C
Eet's Christ-mas Eve. Ma - ma - Eve.

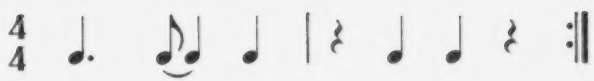
"¿ Dónde Está Santa Claus?" by Parker, Greiner, and Scheck. Copyright 1958 by Ragtime Music Corp., 1697 Broadway, New York. Used by permission.

After Learning to Sing "¿ Dónde Está Santa Claus?". . .

1. Add ukulele accompaniment to your singing. Also work out an introduction and coda, using two or more of the chords used in the song.

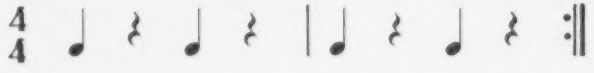
2. Learn to play the following rhythm patterns, then add a rhythm section to other performances of the song. Use either a "kitchen band" or "rhythm instrument band" accompaniment.

Coffee pot with ice tea spoon or claves



2 small pot covers rubbed together or maracas

Large pot with wooden spoon or drum with beater



Pie tin with wooden spoon or tambourine

3. Look at the music and then name the first and last pitch of the song. Also identify the first and last chord. What is the tonic pitch for the song? Name all chords in the song. What is the key of the song? On staff paper, draw middle C and then write in the other notes of the C chord above it. Draw an F and then the notes of the F chord, a G and the notes of the G^7 chord.

4. Listen as your teacher plays several chord progressions on autoharp. You will first hear the tonic chord several times. Then as the chord progressions are played, close your eyes and hold up a hand only when you hear the tonic chord.

5. Does this song include syncopation? Identify measures where you think there is syncopation.

6. Look at the last measure of the song and count the beats. Then look at the beginning of the song and determine if the song begins with a complete (4 beats) or an incomplete measure.

7. Look at the songs in Lessons 1-5 and discover which begin with an anacrusis (upbeat), and which begin on a thesis (downbeat).

LET'S GO TO THE OPERA!

1. **WHAT IS OPERA?** An opera is really a play in which people sing their parts rather than speak. So opera is a combination of drama, poetry, music and at times even dancing. It is made more real for us by taking place on a stage that sets a fitting scene for action, and the characters wear costumes that help to depict their roles in the drama. All of these elements are put together in a way that tells us an engaging story and makes us feel that we are seeing imaginary yet believable things.

Some operas are tragic and some are comic. But all operas tell a story about some important facts of human nature--that people can be foolish, or funny, or brave, or mean, or strong, or weak.

The characters in an opera may speak, rather than sing, at times. But usually they sing. Even the speech of some operas is a kind of singing called recitative, that is less fully melodic than normal song. A recitative often relays a rapid message rather than the character's feelings. When a character in an opera expresses feelings or reflects on events or feelings, he or she usually does this in the form of an aria, which is more fully melodic than a recitative. (Observe that the word recitative is similar to the word recite, while aria is like the word air, which often is used to mean song.)

Operas use singers in various groupings. When a singer sings alone, this is called a solo. Two singers together make a duet, three a trio, and four a quartet. Some operas also contain a group of minor characters who make up a chorus.

THE SINGERS. Operas are written for specific voice types. The opera composer takes great care to select voice types that can best convey the story of the opera and portray the story's characters. A high female voice, a soprano, may be the leading female character, and a high male voice, a tenor, the leading male character. Different voice types also are used for other prominent characters. They may be a boy soprano, coloratura soprano, lyric soprano, mezzo soprano, contralto, tenor, baritone, bass, or basso profondo, which is the lowest of all voices.

AMAHL AND THE NIGHT VISITORS

by Gian Carlo Menotti

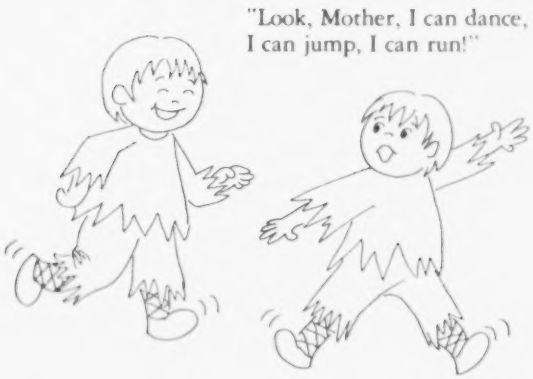
BACKGROUND ON THE STORY. This is a Christmas opera about a poor, crippled boy visited by three kings who were following a bright star to the city of Bethlehem. A miracle occurs in the opera because of the unselfish act of the crippled boy, who offers his only possession as a gift to the Christ child.

CHARACTERS

Amahl, Boy Soprano (crippled boy about 12 years old)
Amahl's Mother, Mezzo Soprano
King Balthazar, Baritone
King Melchoir, Baritone
King Kaspar, Tenor (who is slightly deaf)
The Kings' Page, Baritone
Amahl's Neighbors (shepherds, shepherdesses)

2. Following are pictures that suggest some of the important events in the opera. The pictures have letters, but not in the order of the opera's events. Number 1 to 9 on a sheet of paper, and as you listen, write the letters of the pictures in the order that you hear the events. For instance, you may write the letters in the order I, B, E, H, A, etc. if that is how you believe you heard the events.

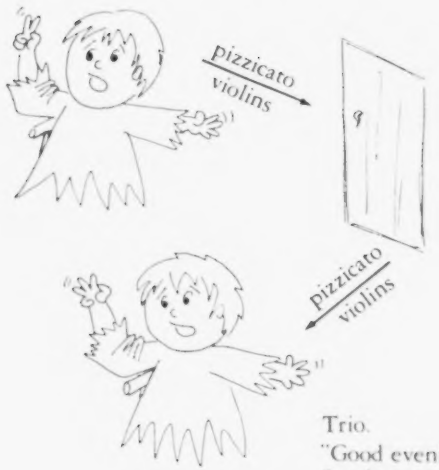
A



B

Kaspar: Tenor

C



Trio.
"Good evening!
Good evening!"

"I'm going to the door myself, and then young man, you'll have to reckon with me."

D

"But Mother, let me send him my crutch. Who knows, he may need one, and this I made myself."

Melchoir: Baritone

E

Amahl playing pipe outdoors.

The instrument playing the part of Amahl's pipe is the oboe.

F

"All that gold, all that gold."

Mother: Soprano

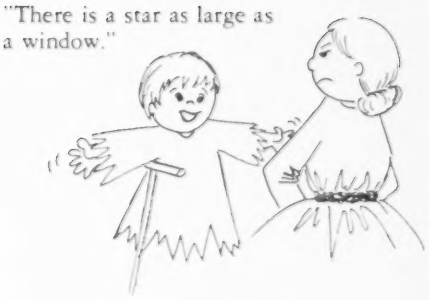
G

"Mother . . . outside the door there is . . . there is a king with a crown."

H

Balthazar: Baritone

I



Amahl: Boy Soprano

Drawings by Annette Yonamine

3. Complete Worksheet No. 3 after listening to the opera.

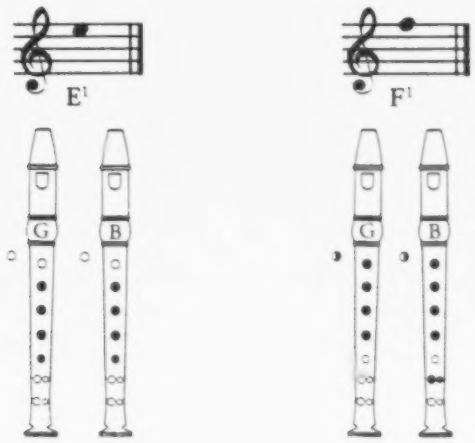
4. Improvise an operatic scene which takes place in the cafetorium, at the beach, at the shopping center, or another real life setting. Include recitative in the improvisation.

SILENT NIGHT

Franz Gruber
Joseph Mohr

1. Look at Example 26. Learn the fingerings for E♭ and F♭. When you know the fingerings and can play the notes, practice the exercise in Example 27.

Example 26



Example 27

53

2. Learn to play the melody and harmony part for "Silent Night." Before playing the melody, look at the music to learn where you will play E♭ and F♭. Practice fingering (without playing) these notes and the notes just before and after them. When you have learned to play the melody and harmony part, divide into two groups and play the parts together.

3. Sing the melody of "Silent Night." Then divide into two groups and sing the melody and harmony part together. Is a legato or staccato sound more appropriate for this song?

4. What is the range of the melody of "Silent Night"? What is the range of the harmony part?

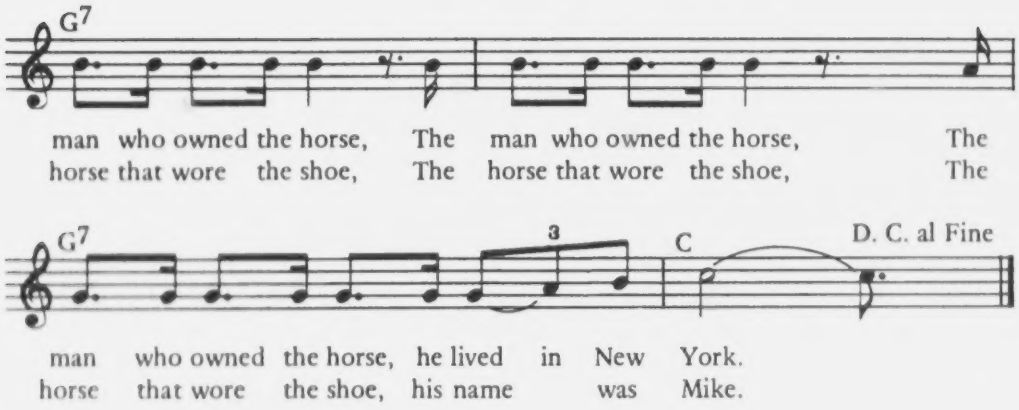
5. Are the contours of the melody and the harmony part generally the same? In two groups, sing the melody and harmony part together and trace the contours with your hands to check your answers.

6. Take turns performing "Silent Night" as a duet. Either two recorder players, two singers, or one recorder player and one singer could perform the melody and harmony part to produce a duet. What is a duet?

I FOUND A HORSESHOE

Railroad Song

A Refrain
C F Dm
I found a horse - shoe, I found a horse - shoe. I
G7 C
picked it up and nailed it on the door;
C F Dm
And it was rust - y and full of nail holes, Good
G7 C Fine
luck 'twill bring to you for - ev - er - more.
B Verse
C
1. The man who owned the horse, he lived in New York, The
2. The horse that wore the shoe, his name was Mike, The
F Dm
man who owned the horse, he lived in New York, The
horse that wore the shoe, his name was Mike, The


G7
man who owned the horse, The man who owned the horse, The
horse that wore the shoe, The horse that wore the shoe, The
G7
3
C
D. C. al Fine
man who owned the horse, he lived in New York.
horse that wore the shoe, his name was Mike.

"I Found a Horseshoe," Railroad Song, from the *American Songbag* by Carl Sandburg, published by Harcourt Brace Jovanovich, Inc.

After Learning to Sing "I Found a Horseshoe" . . .

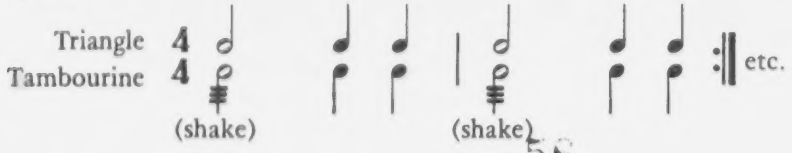
1. Add an accompaniment of horse hoof sounds using the rhythm in Example 28, or another rhythm you might create.

Example 28

2. How many sections are included in the song? Do the words "Refrain" and "Verse" in the music help you determine the number of sections? Use letters to identify the sections and determine the form of the song.

3. Perform the song again with the horse hoof sound accompaniment and add a metal sound accompaniment to the B sections (Verse) as in Example 29.

Example 29



4. Does this song contain sequence? If examples are included in "I Found a Horseshoe," identify where they are located in the music.

5. Perform the song again, adding ukuleles and other instruments you believe will make a good accompaniment.

ackee - a red fruit
quatty - a small sum of money
feel up - touch
dem tan - they are
nyam gran' - taste good

LINSTEAD MARKET

Jamaica

C F C
1. Car-ry me ac - kee go a Lin - stead Mar - ket,
F G7 C
Not a quat - ty worth sell. Car - ry me ac - kee go a
F C F G7 C
Lin - stead Mar - ket, Not a quat - ty worth sell.
Refrain
G7 C G7 C
Oh, no! Not a mite, not a bite,
G7 C
What a Sat - ur - day night! No! Not a
G7 C G7 C
mite, not a bite, What a Sat - ur - day night!

2. Everybody come a feel up, feel up, Not a quatty worth sell.
   Everybody come a feel up, feel up, Not a quatty worth sell.

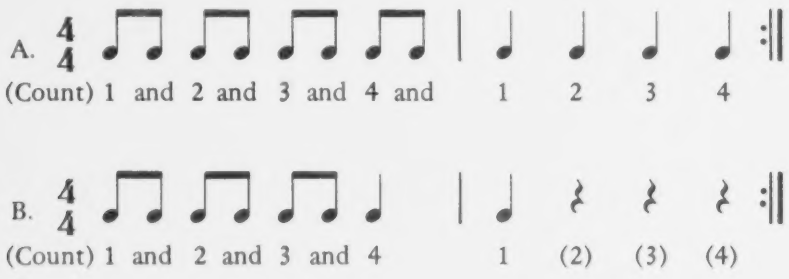
3. Make me call it louder, "Ackee, Ackee!" Red and pretty dem tan.
   Lady, come buy your Sunday morning breakfast,
   Rice and ackee nyam gran'.

From *Folk Songs of Jamaica* by Tom Murray. Copyright 1952 by Oxford University Press. Reprinted by permission.

After Learning to Sing "Linstead Market" . . .

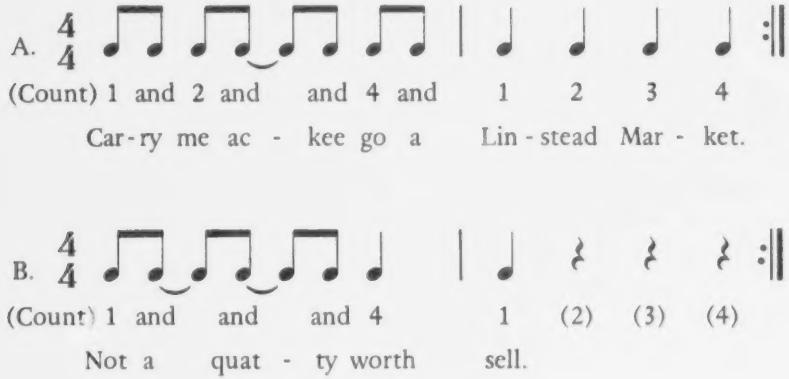
1. Use rhythm instruments to play the rhythm patterns in Example 30 while counting silently to yourselves. ♪ = one-half of one beat.

Example 30



2. Look at the rhythm patterns in Example 31. These rhythms are the same as those in Example 30 with the exception of the ties. A tie is a curved line connecting two notes of the same pitch. Play the rhythms while counting silently to yourselves. Then speak the words while playing instruments.

Example 31



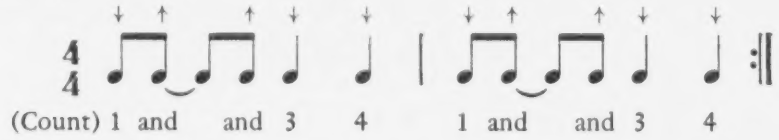
3. Find rhythms in the song that are the same as those in Example 31. The ties offset the regular beat, resulting in syncopation.

4. Use the instruments indicated in Example 32 and learn to play the rhythm accompaniment for "Linstead Market."

Example 32

5. Practice the ukulele strumming pattern in Example 33 using the C chord. Then use the pattern to accompany a performance of "Linstead Market."

Example 33



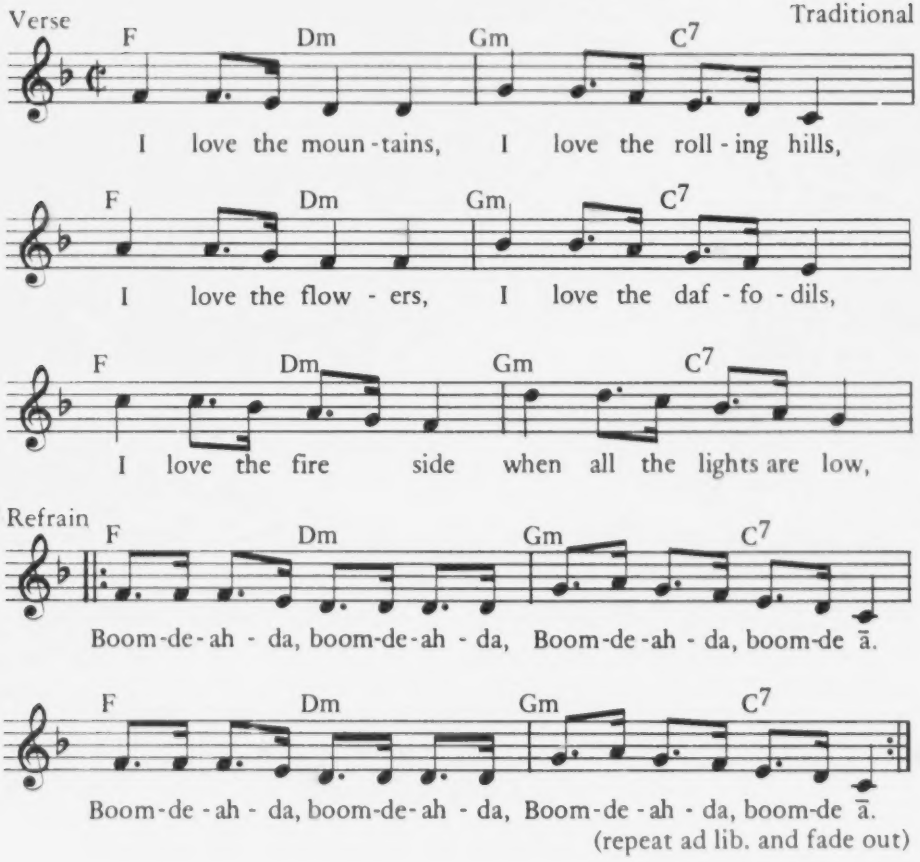
Try using a "roll" on the first beat of the strumming pattern. A roll uses the fingernails of all fingers on the down strum, the fleshy part of the fingers on the up strum. The down and up strums are done in a circular motion.

6. Use the roll pattern to accompany another performance of "¿Dónde Está Santa Claus?" in Lesson 12.

7. Organize an ensemble to perform "Linstead Market." Include singers, ukuleles, rhythm instruments and recorder players. Tape record a performance and evaluate it for balance between performers.

I LOVE THE MOUNTAINS

Traditional

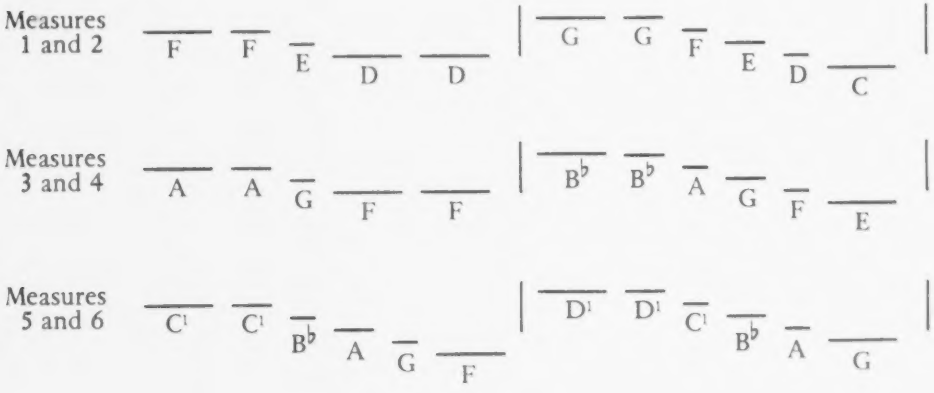

Verse
F Dm Gm C7
I love the moun - tains, I love the roll - ing hills,
F Dm Gm C7
I love the flow - ers, I love the daf - fo - dils,
F Dm Gm C7
I love the fire side when all the lights are low,
Refrain
F Dm Gm C7
Boom - de - ah - da, boom - de - ah - da, Boom - de - ah - da, boom - de ā.
F Dm Gm C7
Boom - de - ah - da, boom - de - ah - da, Boom - de - ah - da, boom - de ā.
(repeat ad lib. and fade out)

From *Growing With Music Book* 7 Related Arts Edition by Harry R. Wilson, Walter Ehret, Alice M. Knuth, Edward J. Hermann, and Albert Renna. Copyright 1972 by Prentice-Hall, Inc., Englewood Cliffs, New Jersey. Reprinted by permission.

After Learning to Sing "I Love the Mountains" . . .

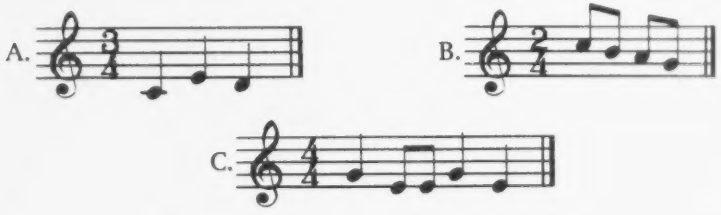
1. Look at the contours in Example 34 and describe how they are alike, and how they are different. Sing the contours using pitch names while tracing them with your hands.

Example 34



2. Write on staff paper a sequence for one of the patterns in Example 35.

Example 35



3. Learn to play Example 36 on recorder. Practice first at a slow tempo, then increase the tempo as you practice during the coming weeks. Use legato and staccato articulations each time you practice.

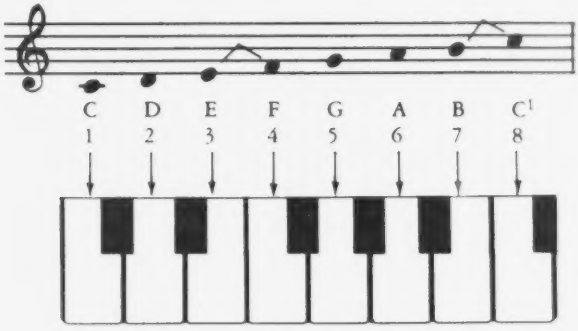
Example 36

4. Describe how the sequence in the first eight measures of Example 36 is different from the sequence in the last eight measures.

After Learning to Sing "Dry Bones" . . .

1. As one person plays the scale in Example 37 on resonator bells, all others should sing the scale tones using note names, then numbers.

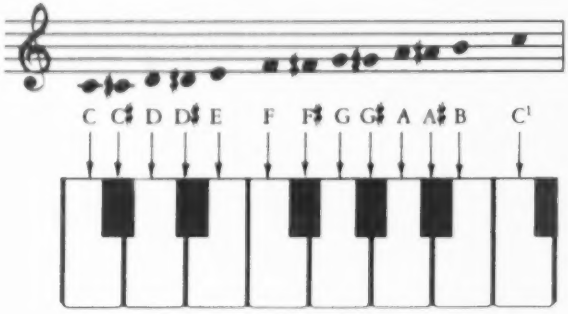
Example 37



2. Notice the ⌒ sign in Example 37. This indicates that the tones are a half-step apart. All other tones in the scale are a whole-step apart. When half-steps occur between the third and fourth, and seventh and eighth tones of eight-tone scales, the scale is called major. Many of the songs you will sing will be based on a major scale. When a melody contains only the notes of a major scale or a minor scale, it is called diatonic.

3. Sing the scale in Example 38 using note names as one person plays the scale on resonator bells.

Example 38



Since all black and white keys are used from the lower C to the higher C, the scale consists entirely of half-steps. This is called a chromatic scale and it includes thirteen different scale tones. Some musical selections you will sing include chromatic scale tones. When chromatic notes occur in a melody it is not a diatonic melody.

4. Locate two examples of sequence in "Dry Bones." Are the contours and rhythm patterns the same within each of the two examples? How are the two examples different in pitch direction?

5. Notice in Example 39 the chromatic tones used in the ascending sequence beginning at letter (A).

Example 39

Write on staff paper the chromatic tones used in the descending sequence that begins at letter (C).

6. Complete Worksheet No. 4.

DRY BONES

Traditional

F
1.
C7
E - ze - kiel cried, "Them dry bones!" E - ze - kiel cried, "Them
F
2.
C7
F
dry bones!" Oh, hear the word of the Lord! The
Ⓐ
F
foot bone con - nect - ed to the leg bone, the
F♯
leg bone con - nect - ed to the knee bone, the
G
knee bone con - nect - ed to the thigh bone, the
A♭
thigh bone con - nect - ed to the back bone, the
A
back bone con - nect - ed to the neck bone, the
B♭
neck bone con - nect - ed to the head bone, Oh,
F7
B♭
Ⓑ
hear the word of the Lord! Them

1.
F7
bones, them bones gon-na walk a-roun', them bones, them bones gon-na
B♭
2.
F7
B♭
walk a-roun', Oh, hear the word of the Lord! The
C
B♭
head bone con-nect-ed to the neck bone, the
A
neck bone con-nect-ed to the back bone, the
A♭
back bone con-nect-ed to the thigh bone, the
G
thigh bone con-nect-ed to the knee bone, the
F♯
knee bone con-nect-ed to the leg bone, the
F
leg bone con-nect-ed to the foot bone, Oh,
C7
F
hear the word of the Lord!

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TINIKLING DANCE

Philippine Folk

After Learning to Sing "Tinikling Dance" . . .

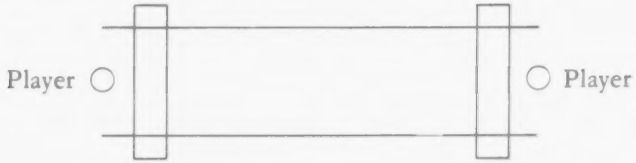
1. Locate the Philippine Islands on a map.

2. Sing the song again while clapping and snapping a meter of three's, accenting the first of each three beats as in the following example.

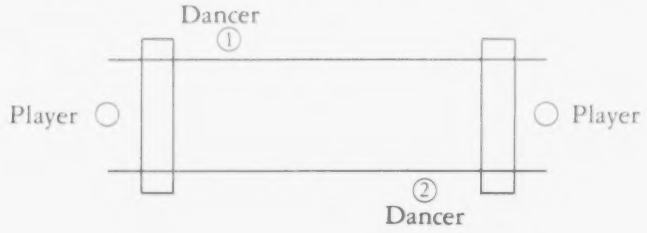
Example 40

3. Take turns learning to play the pattern in Example 40 using the poles and boards.

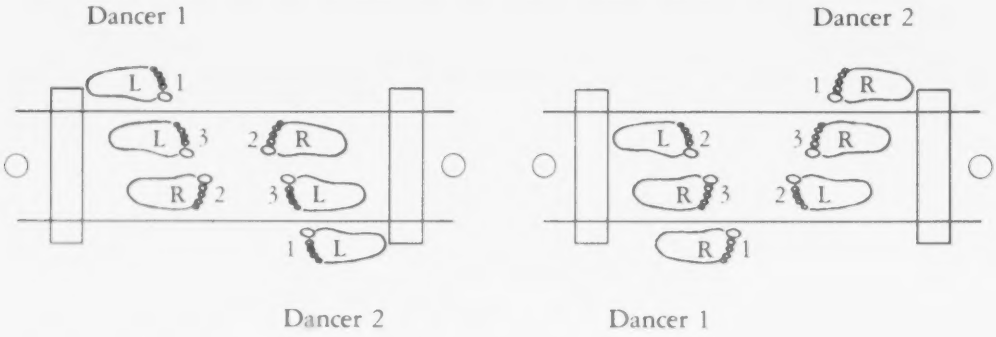
- Players should face each other.
- Hold the poles apart, and on beat 1 slide the poles on the boards and strike them together.
- On beats 2 and 3, separate the poles and strike them down on the boards.
- Be sure the poles are separated so the space is wide enough for the dancers.
- Continue singing the song and clapping and snapping in three's as different persons play the poles.



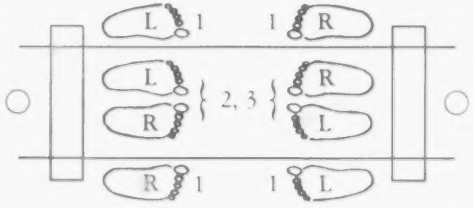
4. Take turns practicing dance steps between the poles. Two dancers should locate themselves on opposite sides of the poles facing each other. Both dancers leave the left foot in position and tap the right foot between the poles on beats 2 and 3.



5. For the next step, two dancers begin in the same position. On beat 1 they hop on the left foot outside the poles. Beat 2, hop on the right foot inside the poles; beat 3, hop on the left foot inside the poles. Then reverse the procedure.



6. For another step two dancers straddle the poles on beat 1, then jump inside the poles with both feet for beats 2 and 3. Straddle the poles again on beat 1, etc.



7. Take turns creating your own dance patterns as other students sing the song and reinforce the meter of three's by playing rhythm instruments.

8. How many sections does the music for this song and dance include? Do the sections sound the same? What is it about the sound of the sections that helps you distinguish between them? Locate signs in the music that indicate the parts should be repeated.

9. Decide on different dance steps to use to dramatize the sections of the song. Sections also could be highlighted by using different rhythm instruments.

1. Listen to the recording of "Romanze" from "A Little Night Music" by the Austrian composer, Mozart. Decide what orchestral instruments are playing, and which play the melody throughout the recording.

2. Learn to sing the following theme on the syllable "la."

Andante

Theme

3. As you listen to the recording again, sing the theme each time you hear it. Also determine how many times the theme occurs. Did the theme sound the same each time? Was it altered on any occasion?

4. Are there examples in the recording of all instruments playing legato at the same time? Are there examples of all instruments playing staccato at the same time? Are there examples of violins playing legato as the lower pitched instruments play staccato?

5. Look again at the theme, then decide what you think the word "andante" means.

"Arirang" is a folk song from Korea that has been passed on from one singer to another for more than four-thousand years. The title of the song is the name of hills located in three different Korean provinces. This song is about the Arirang Hill in Seoul, the capital city of South Korea. There are twelve steep passes in the legendary story of Arirang Hill.

ARIRANG

Byung-Chul Choi

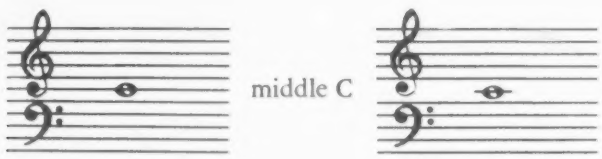
Walk - ing o'er the moun-tain peak of
Walk - ing o'er the moun-tain peak of
A - ri - rang hill.
A - ri - rang hill.
If you try to
Ma - ny stars are

"Arirang," collected, arranged, and translated by Byung-Chul Choi. Used by permission.

After Learning to Sing "Arirang" . . .

1. Look at the music and observe the piano accompaniment. Two staves are used for the accompaniment: the upper staff uses the treble clef, the lower staff uses the bass clef. Together, these two staves represent the grand staff (also called great staff). Look at Example 41 to understand the relationship between the grand staff and the treble and bass staves in the piano accompaniment.

Example 41



2. Write on staff paper the different pitches included in the melody of "Arirang." How many different pitches are there? How many different pitch classes?

3. A melody that includes five different pitch classes is based on a pentatonic scale. Refer back to Lesson 18 and determine how many pitch classes are included in a diatonic scale and in a chromatic scale.

4. Take turns improvising an accompaniment using the five resonator bells D, E, G, A, B as other students sing the song.

5. Practice playing Example 42 on recorder. Then learn to play the melody of "Arirang." The triplet used in this song is played three notes to the beat, and the notes are slurred.

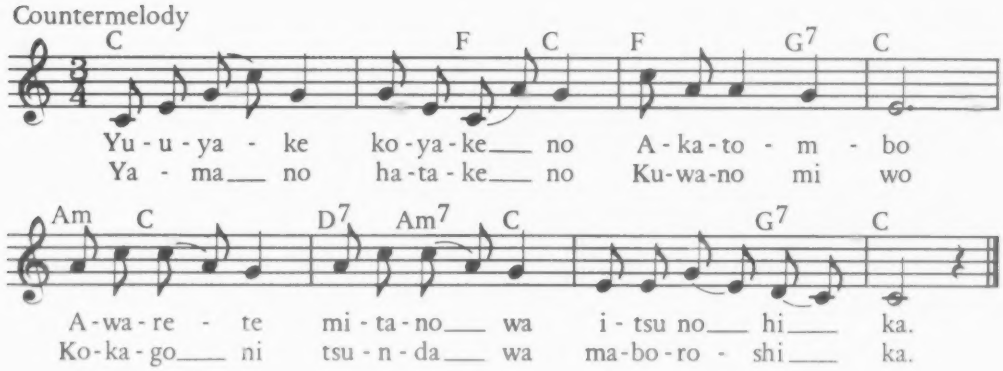
Example 42

AKATOMBO

Words by Rofu Miki
Music by Kosaku Yamada

Melody
C F C F G7 C
Yu - u - ya - ke ko - ya - ke no A - ka - to - m - bo
Ya - ma no ha - ta - ke no Ku - wa - no mi wo
Am C D7 Am7 C G7 C
A - wa - re - te mi - ta - no wa i - tsu no hi ka.
Ko - ka - go ni tsu - n - da wa ma - bo - ro - shi ka.

© 1927 Rofu Miki and Kosaku Yamada. Used by permission of JASRAC, License No. 8012252.


Countermelody
C F C F G7 C
Yu - u - ya - ke ko - ya - ke no A - ka - to - m - bo
Ya - ma no ha - ta - ke no Ku - wa - no mi wo
Am C D7 Am7 C G7 C
A - wa - re - te mi - ta - no wa i - tsu no hi ka.
Ko - ka - go ni tsu - n - da wa ma - bo - ro - shi ka.

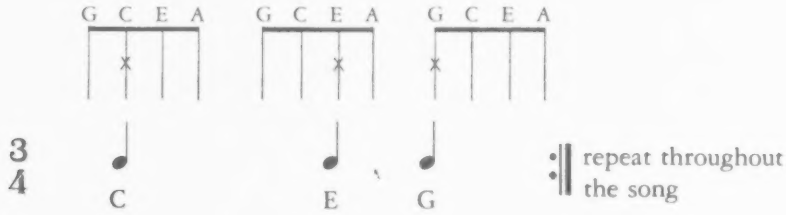
After Learning to Pronounce the Words and to Sing "Akatombo" . . .

6. Learn to sing the countermelody, then divide into two groups to sing both parts together. A countermelody is of equal or near equal importance to the primary melody.

7. In two groups, sing the melody and countermelody together. Then play the melody and countermelody on recorder. Recorder players will need to play a second line G in place of the low G for the first note of the melody.

8. Practice playing the ukulele open string picking pattern in Example 43 to a steady beat (x = pluck).

Example 43



Then, in two groups (ukuleles, singers), perform the song again. Eventually perform the song with two groups of singers (melody, countermelody), two groups of recorder players (melody, countermelody) and ukulele players.

9. Determine how many pitch classes are included in "Akatombo." Are the notes in "Akatombo" pentatonic, diatonic, or chromatic? For other performances of the song, use resonator bells and take turns adding an improvised bell accompaniment to the ensemble.

MOTHER COUNTRY

J. Smith, J. Liliedahl

B♭ F
there be-fore your eyes Stretch-in' out in glo-
C Dm
ry Proud be-neath the skies Come a-long
C F B♭
sing the song Peo-ple now's the time
F B♭ C7 F
Sweet Moth-er Coun-try She's your land and mine.
𝄋 Dm C B♭
Ma-ny times I thought she did not hear me
C Dm C
Ma-ny times I thought she was too
B♭ C Dm
hard. Still I know that
C B♭ F
no one else could ev-er take her place

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"Mother Country" by J. Smith and J. Liliedahl. Copyright 1973 by United Airlines, Inc. Used by permission.

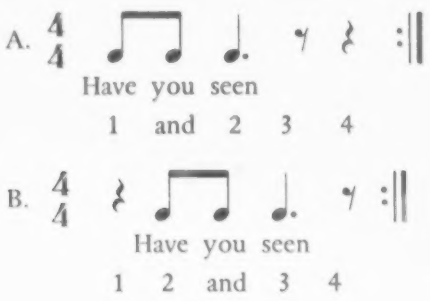
After Learning to Sing "Mother Country" . . .

1. Which of the following do you believe contributes most to the appeal of this song: harmony, rhythm, form, melody, texture, tonality?

2. Recite the text of the song in unison using a very straight rhythm. Then recite the text as notated to a soft, steady drum beat in the background.

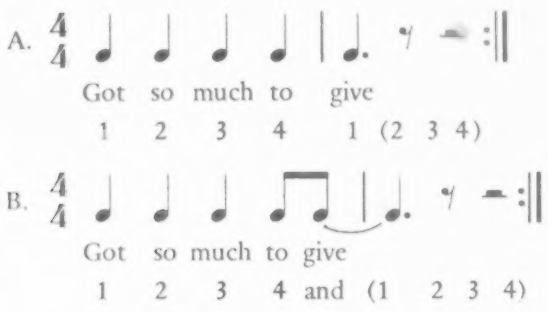
3. Locate in the music measures that begin with a rest. Then chant the examples in Example 44 to get a better feeling for the effect of the rest at the beginning of measures.

Example 44



4 Locate in the music examples of notes tied across barlines. Then chant A and B in Example 45 to get a better feeling for the effect of the tie.

Example 45



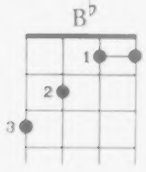
5. Look at Example 46 and observe the relationship of the different note durations to a meter of four's.

Example 46

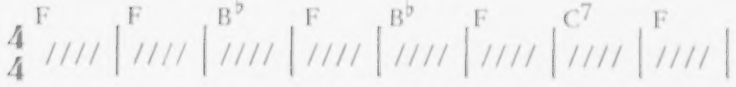
6. Learn to sing and play on recorder the harmony part to the melody of "Mother Country."

7. Review the ukulele fingering for the B♭ chord in Example 47. Then practice the strumming pattern in Example 48.

Example 47



Example 48



8. Perform the song as an ensemble. Include singers (melody), singers and recorder players (harmony part), ukulele players, and rhythm instrument players. Record a performance and evaluate the results for balance between singers and instruments.

KEHARE KATZARU

Reading Song

Song of the Spirit Dance
(Ghost-Dance Song)
Pawnee Tribe

Ru - we re - ra, Ru - we re - ra,
Star of Eve - ning, Star of Eve - ning,
Star of Heav - en, Star of Heav - en,
Star of Morn - ing, Star of Morn - ing,
O - pe - rit ru - we re - ra,
Look, where yon - der she com - eth,
O - pe - rit ru - we re - ra.
Look, where yon - der she com - eth.

"Kehare Katzaru" was taken from *The Indian's Book* by Natalie Curtis. Dover Publications, Inc., 1967.

After Learning to Sing "Kehare Katzaru" . . .

1. Learn to play the song on recorder. Notice at the end of the first line of music the sign ❜. This indicates that you should take a breath. Learn to breathe only where the signs appear.

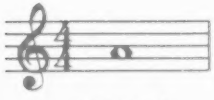
2. Write on staff paper in ascending order the different notes used in "Kehare Katzaru." Then determine the number of pitch classes these notes represent.

3. Compose a melody for recorder using only the pitches included in the melody of "Kehare Katzaru." Become familiar with the following rules before you begin your composition.

a. A treble clef sign should be drawn at the beginning of each line of music.

b. Use only a $\frac{4}{4}$ meter. Draw the meter signature after the clef sign. (The meter signature is included only on the first line of music.) Each measure must include notes and/or rests that total four beats.

c. Notes drawn in spaces should not extend over the lines.



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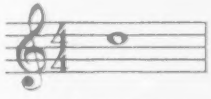
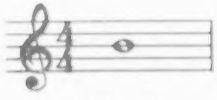
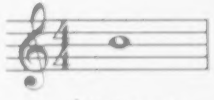


incorrect

d. Notes drawn on lines should have the line through their centers.

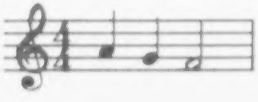


correct



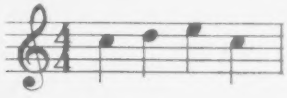
incorrect

e. Notes below the middle line of the staff should have stems that go up from the right side of the note heads.

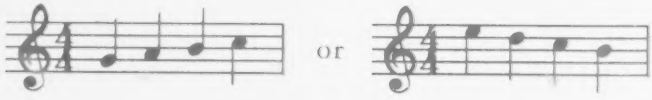


86

f. Notes above the middle line of the staff should have stems that go down from the left side of the note heads.



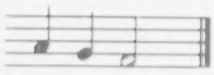
g. Notes on the middle line of the staff may have stems that go in either direction.



h. Use only the following notes and rests in your composition:

i. The melody should be at least eight measures long.

j. A double bar should end your composition.



k. Give your melody a title and write words for it, if you wish.

4. Learn to play your composition on recorder.

1. Look at the music for "I'm On My Way" and determine how many groups will be required to sing the song. How could you tell how many groups are needed?

2. Divide into groups and learn to sing the song. Be sure to sing all half-notes for two full counts.

3. Explain why this song contains call and response and imitation.

4. Make up a new text for the song using a title such as "I'm Going Home," "Where Can I Find," "Is This the Way," etc. Include more than one verse.

5. Perform the rhythms of the two parts of the song using cupped-hand sounds and heel-of-the-hand sounds.

6. Experiment with other hand sounds and hands used in combination with different objects. Select six sounds to use for another performance of the song.

7. Strum an ukulele accompaniment as you sing and include an introduction.

8. Create a timbre piece (voices, or other sound sources) using the rhythms of the two parts in the song "Old Texas" (Lesson 5).

I'M ON MY WAY

Adapted from "Canaan's Land"
A Negro Spiritual

Part 1 I'm on my way to the free-dom land. I'm on my
Part 2 I'm on my way to the free-dom land.
way to the free-dom land. I'm on my
I'm on my way to the free-dom land.
way to the free-dom land. I'm on my
I'm on my way to the free-dom land. I'm on my
way, O Lord I'm on my way.
way, O Lord I'm on my way.

1. Listen carefully as four of your classmates present a choral reading. Be prepared to answer the following questions after the reading is completed.

   a. Did the readers all read the same thing, or did they each read something different?

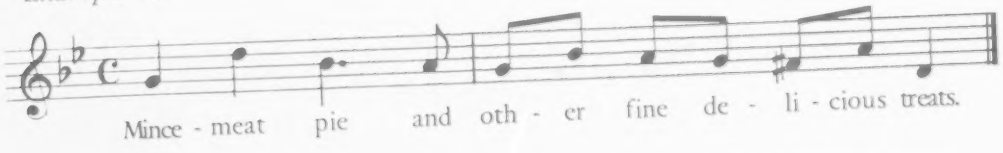
   b. Did they all read at the same time, or one-by-one?

   c. Was there a subject or topic common to the performance of each reader?

2. Listen to a second choral reading and describe how it is different from the first one.

3. Learn to sing the theme in Example 49 as it is played on resonator bells.

Example 49



Either sing or mouth the words for this theme each time you hear it as you listen to the recording of "Little Fugue in G Minor." Also try to identify by sound the different instruments playing the theme.

4. Listen to the recording again and determine if what you hear is similar in any way to the choral readings you heard performed.

   a. Was there a theme or musical idea common to the performance of the different instruments?

   b. Did the instruments seem to be entering one-by-one?

   c. Did the various orchestral instruments all play the same thing at the same time?

   d. Did the various instrumental parts sound similar in any way?

5. From class discussions, learn to describe in your own words the meaning of "fugue."

I, A MACHINE

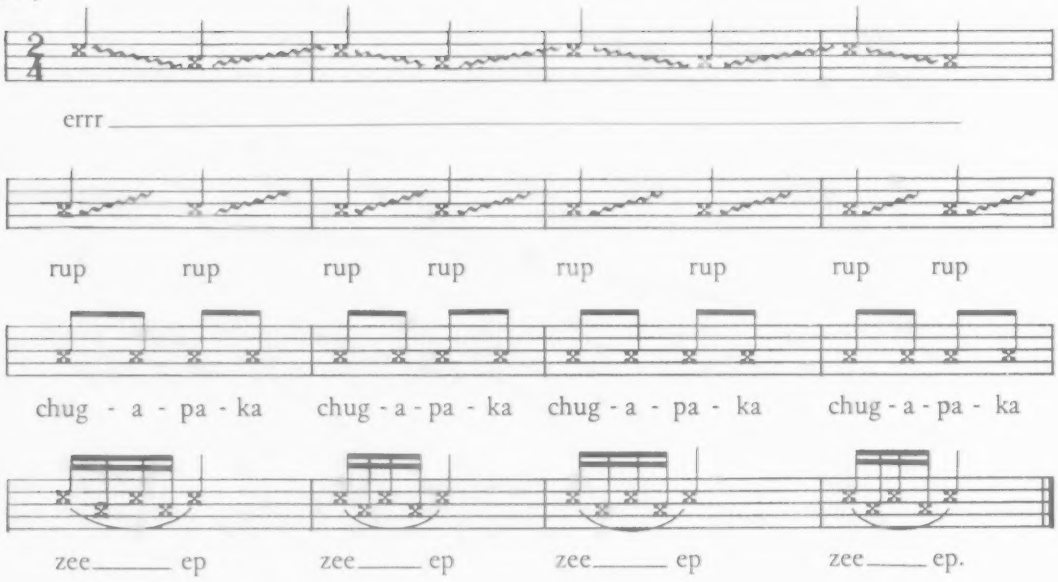
Part 1

Allegretto

Burton

Part 2

Part 3


errr
rup rup rup rup rup rup rup rup
chug - a - pa - ka chug - a - pa - ka chug - a - pa - ka chug - a - pa - ka
zee ep zee ep zee ep zee ep.

Part 4

staccato
I keep run - ning all day long, I can run through-out the night,
I can go at diff - rent speeds, Set my switch to meet your needs,
Watch me as I do my work, There is no job that I shirk,
When you think I've done e - nough, push my but - ton turn me off.

1. Learn to perform "I, a Machine" in unison, then in four groups as a four-part canon.

2. Divide into three groups for another performance. One group is to perform "I, a Machine" in unison. The other two groups are to make up new machine sounds to perform as background to the first group. Your new machine sounds may be produced with the voice and/or various objects.

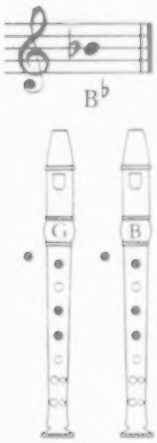
3. Divide into four groups and perform "I, a Machine" as a four-part canon. Then decide which of the diagrams in Example 50 best represents the three performances.

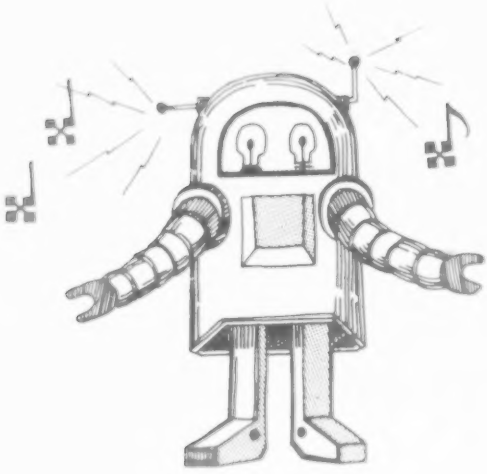
Example 50

4. Listen to the opening section of "Little Fugue in G Minor." Look at the diagrams in Example 50 as you listen. Decide if the diagrams represent textures you hear in the fugue.

5. Learn the recorder fingering for B♭ in Example 51, then practice the exercise in Example 52.

Example 51





Example 52

6. Learn to play on recorder the canon "We Wish You a Merry Christmas."

WE WISH YOU A MERRY CHRISTMAS

Willys Peck Kent

①
F
We wish you a mer - ry Christ-mas and a hap - py New___ Year,
②
with a pock - et - ful of mon - ey and a home that's filled with cheer,
③
And a big fat pig to last you all the year.

7. Perform "We Wish You a Merry Christmas" three different ways to illustrate the textures shown in Example 50.

8. Complete Worksheet No. 5

SHALOM CHAVERIM

Israeli Round

Dm
①
②
③
Sha - lom cha-ve-rim! Sha - lom cha-ve-rim! Sha -
Fare - well good friends, Fare - well good friends, Fare -
lom, Sha - lom! le - hit - ra - ot, le -
well, fare - well! Till we meet a - gain, till we
hit - ra - ot, Sha - lom, sha - lom!
meet a - gain, Fare - well, fare - well!

After Learning to Sing "Shalom Chaverim" . . .

1. Clap the melodic rhythm while reciting the text. Practice doing this at different tempos.

2. Divide into three groups and sing the song as a canon. Then perform the song as a speech song canon by clapping the melodic rhythm and reciting the text.

3. If you sing "Shalom Chaverim" in unison (all singing the same thing at the same time), is the texture monophony or polyphony? If you sing "Shalom Chaverim" as a canon, is the texture monophony or polyphony?

25
22
20
28
32
36
100 mm
1.0
1.1
1.25
1.4
1.6
2.0
1.8
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
1.0 mm
1.5 mm
2.0 mm
A5

CATCH A FALLING STAR

Vance and Pockriss

C
Catch a fall - ing star and put it in your pock - et
G7 C
nev - er let it fade a - way. Catch a fall - ing star and
G7 C
put it in your pock - et, Save it for a rain - y day. For
F
when your trou - bles start mul - ti - ply - ing
C
and they just might; It's
F
eas - y to for - get them with - out try - ing
C G7
with just a pock - et full of star - light.
C
Catch a fall - ing star and put it in your pock - et
Catch a fall - ing star and

G7
C
nev - er let it fade a - way.
put it in your pock - et nev - er let it fade a -
Catch a fall - ing star and put it in your pock - et
way.
Catch a fall - ing star and
G7
1. C
Save it for a rain - y day.
For
put it in your pock - et Save it for a rain - y day. For
2. C
G7
day.
Save it for a rain - y
Save it for a rain - y day.
C
day.
Save it for a rain - y day.

"Catch a Falling Star" by Vance and Pockriss. Reprinted with permission of Marvin Music Company.

After Learning to Sing "Catch a Falling Star" . . .

4. Add ukulele accompaniment and sing the song again. Then describe the texture of your performances by answering the following questions.

a. Is part of the song sung in unison?

b. Is unison singing without an accompaniment an example of monophony, homophony, or polyphony?

c. Is part of the song sung as a canon?

d. Is a canon an example of monophony, homophony, or polyphony?

e. Is unison singing with ukulele accompaniment an example of monophony, homophony, or polyphony?

AMERICA, AMERICA

Dm ① Gm Dm Gm Dm
A - mer - i - ca, A - mer - i - ca,
② Gm Dm Gm Dm ③ Gm Dm
Shall we tell you how we _ feel? You have giv - en
Gm Dm ④ Gm Dm Gm
us your _ rich - es; We love you so.

"America, America," Traditional. From *The Music Book* by Eunice Boardman and Barbara Andress. Copyright 1981 by Holt, Rinehart and Winston, Publishers.

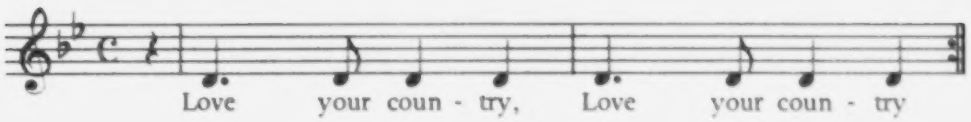
After Learning to Sing "America, America" . . .

1. Look at the key signature of the song to learn which two notes have flat (♭) signs. If you check the notes in the song, you will learn that one of these notes is not included in this melody.

2. Learn to play the song on recorder.

3. Learn to play the ostinato in Example 53. In Lesson 6 you learned that an ostinato is a repeated brief melody or rhythm pattern used as an accompaniment part.

Example 53 Ostinato (to be repeated throughout the song)



Divide into two groups to play the melody and the ostinato. For an introduction and coda, play the ostinato for two measures before the melody begins and for two measures after it ends.

4. A tone that is repeated or sustained while the harmony is changing is called a pedal point, or drone. Express in your own words the meaning of pedal point. The ostinato part is a pedal point, but if it contained more than one pitch, it would not be a pedal point.

5. In two groups, sing the melody and ostinato part. Again use the ostinato as an introduction and coda for your performance.

6. In four groups, play the song as a canon. Also sing the song as a four-part canon.

7. In five groups, play the song as a four-part canon and include the ostinato. Also sing the song as a four-part canon as one group sings the ostinato.

8. Complete the items in Worksheet No. 6.

1. Practice picking the notes in measures 3 and 4 until you can play them accurately to a steady drum beat. Then practice measures 7 and 8, and measures 11 and 12 in the same way. Also learn to play the C chord as given in the introduction and coda.

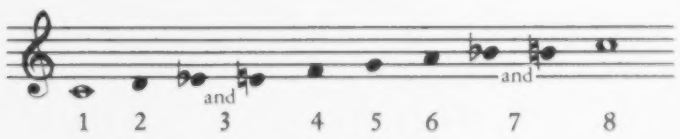
2. Practice playing the entire piece as it is written. Accuracy and a steady beat are more important than a fast tempo. A blues is supposed to be slow.

3. Practice strumming the chord progression for "Boogie." Then divide into two groups to perform the picking and strumming parts together.

4. Add rhythm instrument improvisations to the ensemble for another performance of "Boogie."

5. In 1909, a cornettist and band leader named W. C. Handy wrote a piece of music titled "Memphis Blues," which was the first composition of its kind published. His music, and much of the music of other "blues" composers, was usually twelve measures in length, and based on a scale that included both natural and flatted scale tones. Look at the scale tones for "Boogie" in Example 54.

Example 54



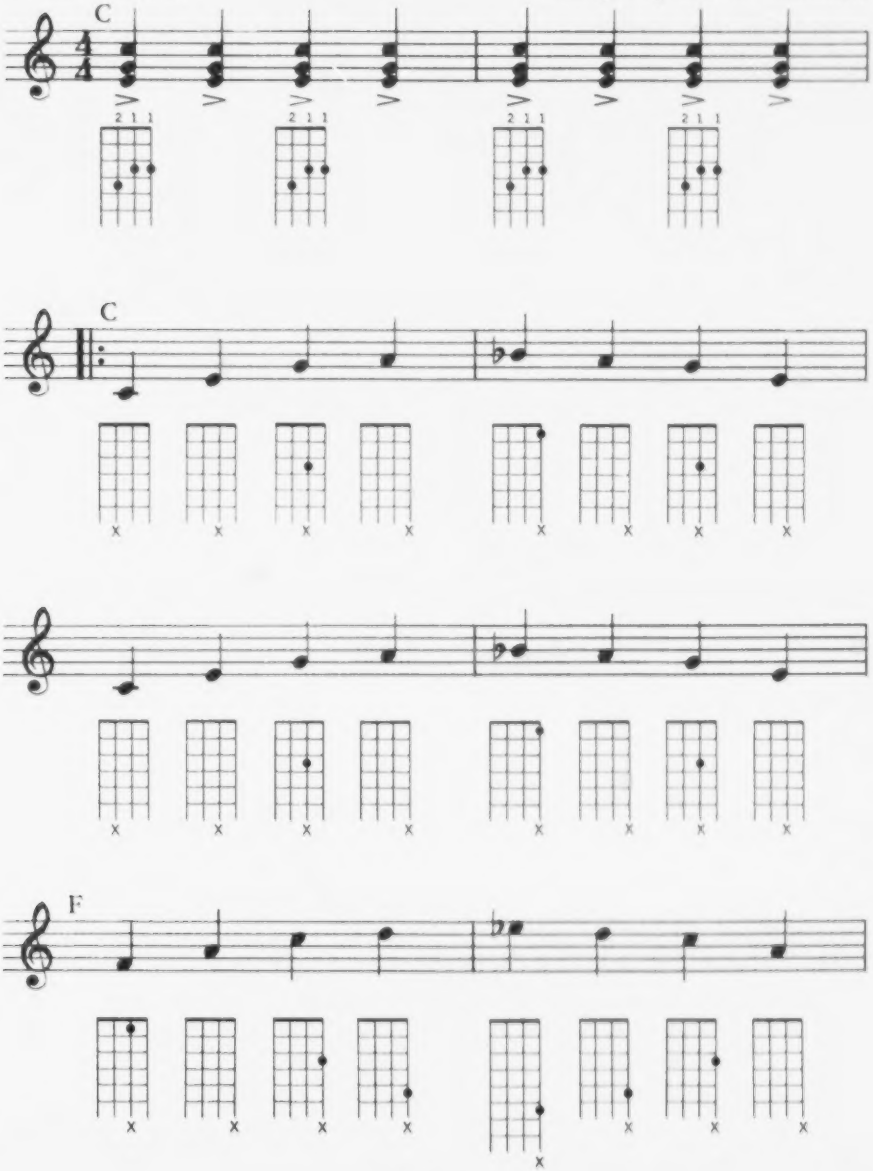
In "Boogie," the third and seventh scale tones are used in both natural and flatted form. The flatted third and seventh scale tones are called blue notes, and are used in much of the jazz, ragtime, blues, and boogie music still popular today. The chords for "Boogie" are referred to as the 12-bar blues progression. Its sound has an immediate appeal to persons of all ages.

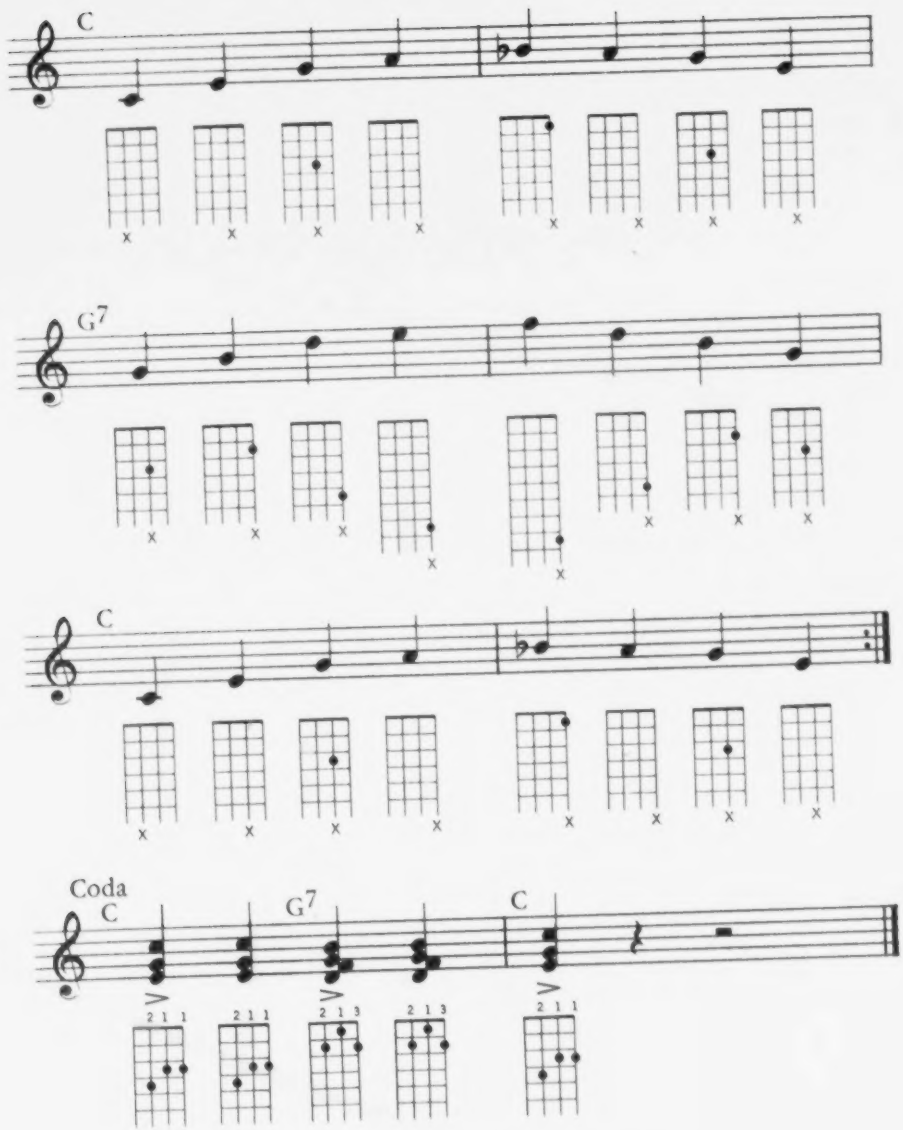
BOOGIE

x = string to pick

Introduction

Arranged by Melvin Maeshiro

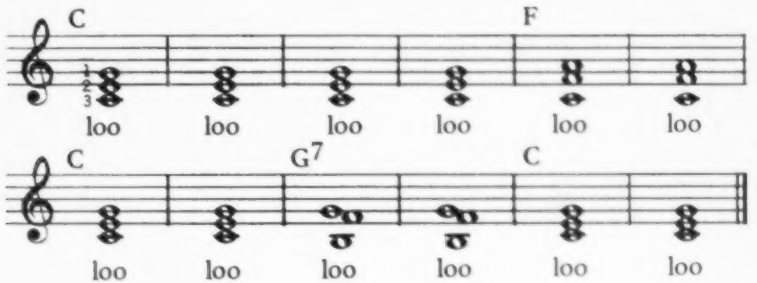




"Boogie," arranged by Melvin Maeshiro. Used by permission.

1. In three groups, learn to sing (using "loo") and play on resonator bells the chord progression in Example 55.

Example 55



2. Compare the chord progression in Example 55 with the chord progression for "Boogie" in Lesson 29 to see if they are the same.

3. Using your voices and resonator bells, learn to sing and play the "12-Bar Blues" in Example 56.

Example 56

12-BAR BLUES
C
doo doo doo doo doo bee doo doo doo doo
F
doo doo bee doo doo doo doo doo doo bee doo
C
G7
doo doo doo doo doo bee doo doo doo doo
C
doo doo bee doo doo doo doo doo doo bee doo

4. Add sandpaper blocks, tambourine, and stick on cymbal to another performance of "12-Bar Blues." The instruments should play the following rhythm.

Example 57

5. Learn to play "Blues for Recorder." Then identify the "blue notes" in this melody.

BLUES FOR RECORDER

6. Learn to play "Billy's Blues," then identify the "blue notes" in the melody.

BILLY'S BLUES

7. Plan a large-scale performance that includes many different parts. Perform several times so each person may have an opportunity to participate in different ways.

Suggested Performance Plan:

a. 3 groups of singers to sing the three "12-Bar Blues" parts in Example 56.

b. 3 persons to play the instruments and rhythm given in Example 57.

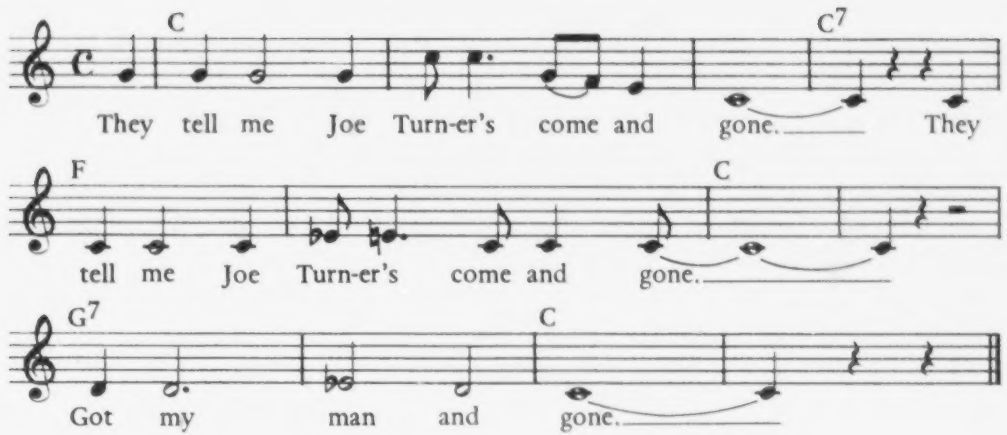
c. 4 persons to play "Blues for Recorder."

d. 4 persons to strum the chords (4 strums per measure) given in Example 56.

e. 6 persons to pick the notes for the repeated 12-bar section (omit introduction and coda) in "Boogie," Lesson 29.

8. Listen to the recording of "Dr. Bill's Boogie." Name the instruments performing in the group, and describe in general terms what you hear.

JOE TURNER

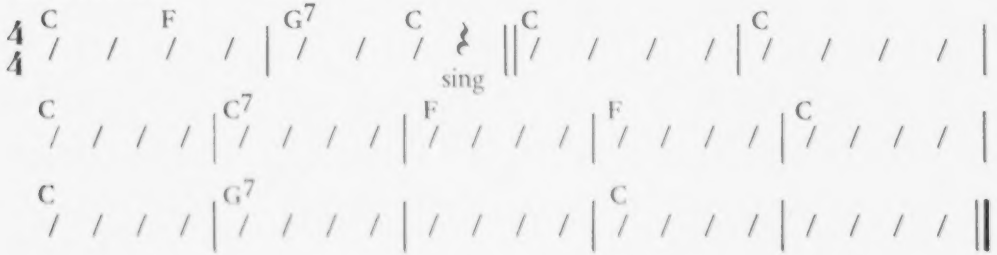


After Learning to Sing "Joe Turner" . . .

1. Sing the song again while strumming the chords on ukulele as in Example 58.

Example 58

Introduction



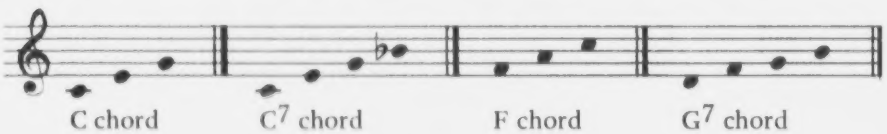
2. Compare the chord progression for this song with the one in "12-Bar Blues." How are they different?

3. Improvisation in music is a creative and spontaneous kind of musical performance. The performer, or improviser, does not have written music, nor does he use musical ideas memorized previously. He simply "makes it up as he goes." Try your skill at improvising parts using ukulele, recorder, voice, resonator bells, and rhythm instruments. Use the following suggested procedures.

RHYTHM INSTRUMENTS. Six students play different rhythm instruments while other students strum on ukulele the 12-bar chord progression in Example 58. The chord progression should be played three times to permit the rhythm instrument players time to experiment and create rhythms to the steady beat.

UKULELES. Ten students will "pick" notes of the chords on ukulele as all other students strum the chord progression in Example 58. The "pickers" may make up parts using any of the notes (in any order) included in the chords. As chords change, you must change to the notes that fit the chord being strummed. Example 59 shows notes you may pick as the different chords are strummed. Play the chord progression three times to give "pickers" a chance to experiment and make up parts.

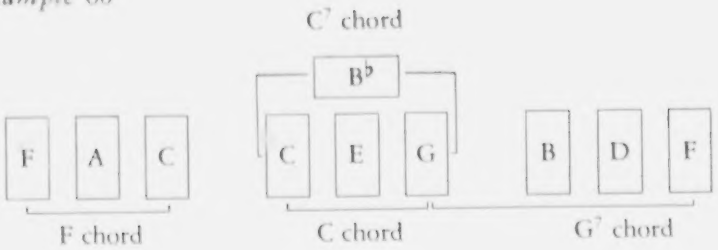
Example 59



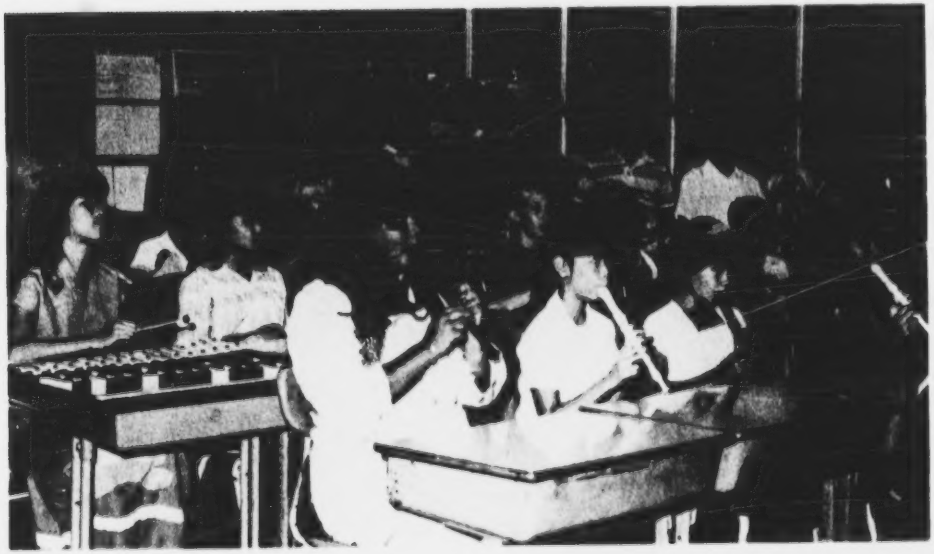
RECORDERS. Five students will play recorders, making up their parts from the notes in Example 59. All other students should strum the chords on ukulele. The set of notes used for the ukulele improvisation must be those that fit the chords that are heard. Play the chord progression three times.

RESONATOR BELLS. One student will play resonator bells and make up parts as other students strum the chords in Example 58 on ukulele. (Other bell players may participate if other bell sets are available.) The bells should be taken from the case and grouped as in Example 60.

Example 60



VOICES. Five students will sing their parts while other students strum the chords on ukulele. The voices should listen to make their improvised parts sound like they correspond with the sounds of the chords being strummed.



ROCK-A MY SOUL

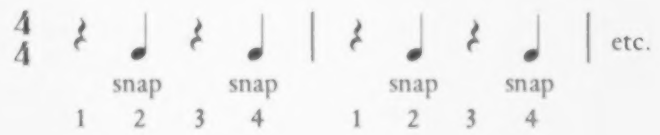
Spiritual

F
Rock - a my soul, in the bos - om of A - bra - ham,
C7
Rock - a my soul, in the bos - om of A - bra - ham,
F
Rock - a my soul, in the bos - om of A - bra - ham,
C7
F
Fine
Oh, rock - a my soul. So high you
C7
can't get o - ver it, so low you can't get un - der it,
F
So wide you can't get round it, You
C7
F
D. C. al Fine
must go in at the door.

After Learning to Sing "Rock-a My Soul" . . .

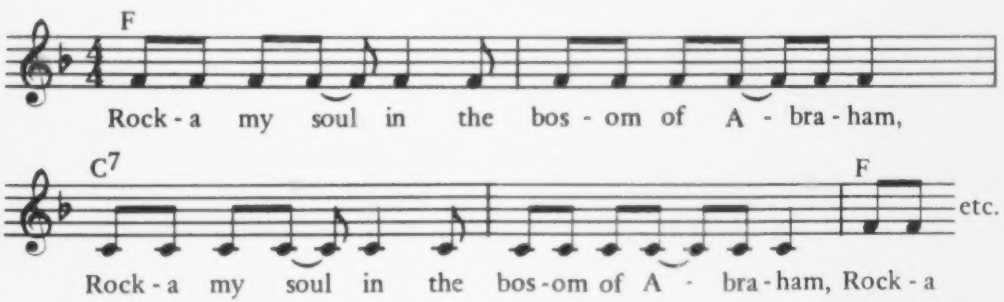
1. Sing the song and include finger snaps to the rhythm in Example 61. Also include a two-measure introduction of finger snaps.

Example 61



2. Learn to sing a harmony part to "Rock-a My Soul" that includes only the pitches F and C. The F chord is used for the first two measures, so the harmony part will consist of the words for the first two measures sung on F. The second two measures uses the C^7 chord, so the harmony part will consist of the words sung on C. Learn to sing the entire song using the pitches F and C, as in Example 62.

Example 62



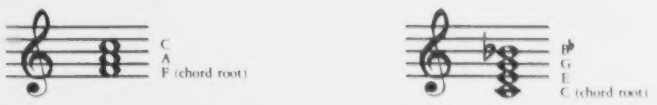
3. Divide into two groups to sing the melody and the harmony part. Continue the finger snap pattern.

4. Add a rhythm instrument ensemble to another performance of the song. Example 63 suggests instruments and rhythms you might add to your singing (melody, harmony part) and finger snaps.

Example 63

5. The notes of the F chord and the notes of the C^7 chord are given in Example 64.

Example 64



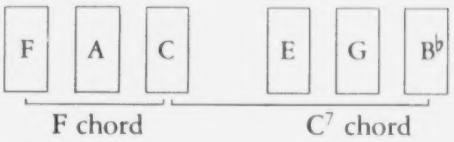
The bottom note for each of these chords is called the root, or chord root. The harmony part you sang consisted only of chord roots.

6. Sing the melody and a harmony part consisting of chord roots for each of the following songs from Lesson 5.

"Lovely Evening" (C, F)
"Hey Lidee" (C, G)
"Skip to My Lou" (F, C)

7. Include the following in another performance of "Rock-a My Soul."

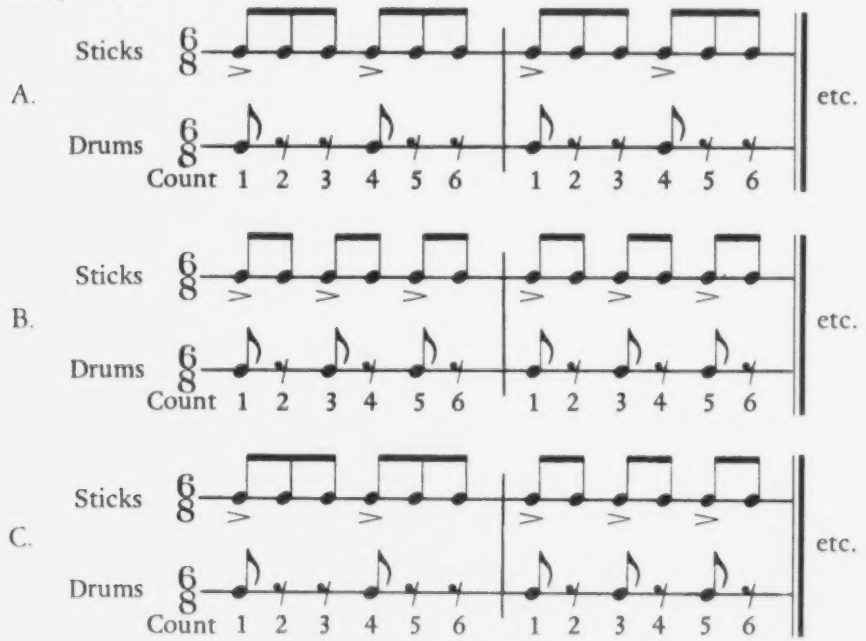
2 groups of singers (melody, harmony)
Finger snap sounds
Rhythm instrument ensemble
Ukulele strummers (strum to the beat)
Resonator bell improvisation



8. Complete Worksheet No. 7.

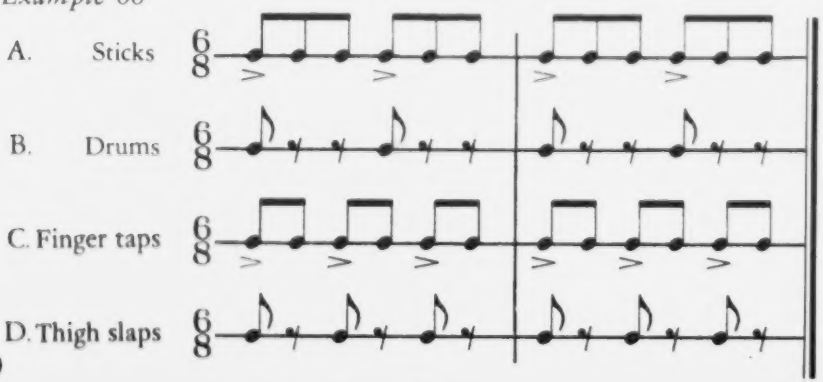
1. Divide into two groups. Use rhythm sticks and drums to play the rhythm patterns in Example 65.

Example 65



2. Divide into four groups to play the patterns in Example 66.

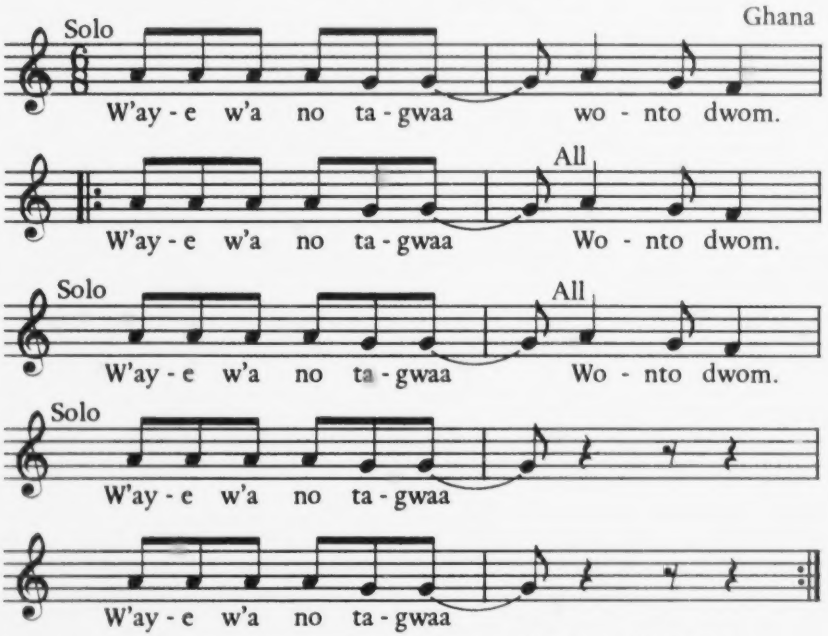
Example 66



3. Learn to sing "Wonto Dwom," which means "Let's Sing." Practice pronouncing the words of the song before singing.

W'ay - e w'a no ta - gwaa wo - nto dwom
(Why - eh wah no tah - juah wohn - to johm)

WONTO DWOM


Ghana
Solo
W'ay - e w'a no ta - gwaa wo - nto dwom.
All
W'ay - e w'a no ta - gwaa Wo - nto dwom.
Solo
All
W'ay - e w'a no ta - gwaa Wo - nto dwom.
Solo
W'ay - e w'a no ta - gwaa
W'ay - e w'a no ta - gwaa

"Wonto Dwom," Ghana, from *African Music in Ghana*," by J.H.K. Nketia, published by Northwestern University Press. Used by permission.

4. Divide into three groups--one group to sing the song, and two groups to play each of the rhythm patterns in Example 65. Decide which of the rhythm patterns sounds best as an accompaniment for the song.

5. Divide into four groups (sticks, drums, finger taps, thigh slaps) and play the four parts in Example 66 together.

6. Learn to perform "Percussion Holiday."

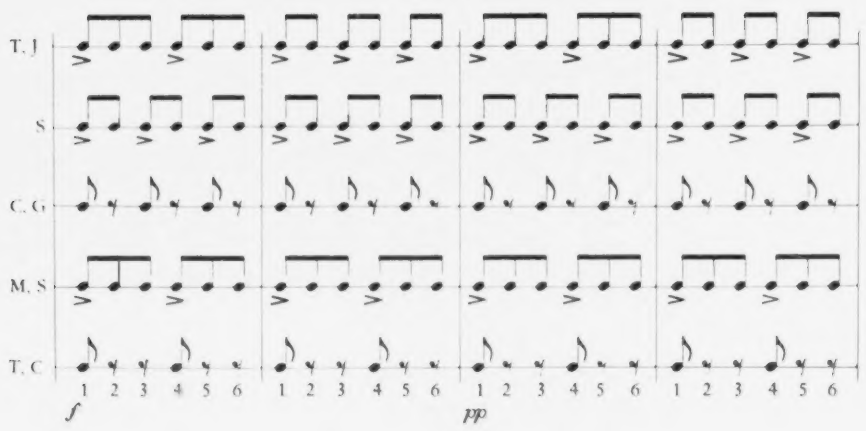
7. Identify the instrument parts in "Percussion Holiday" that illustrate hemiola (mixture of two's and three's) when they are played together.

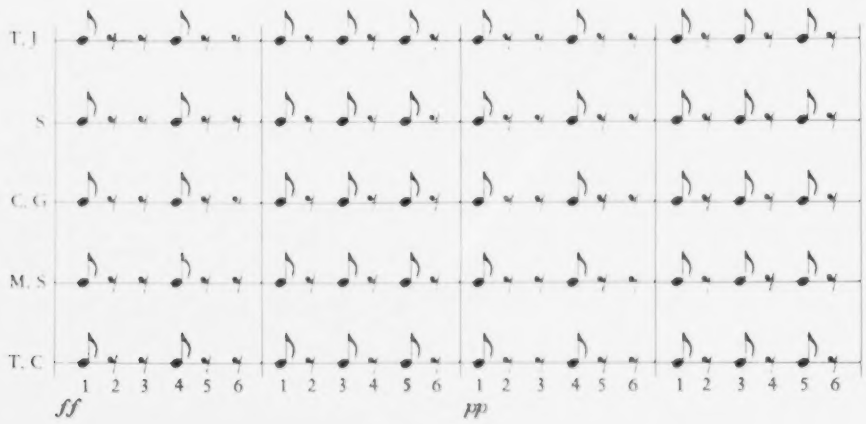
PERCUSSION HOLIDAY

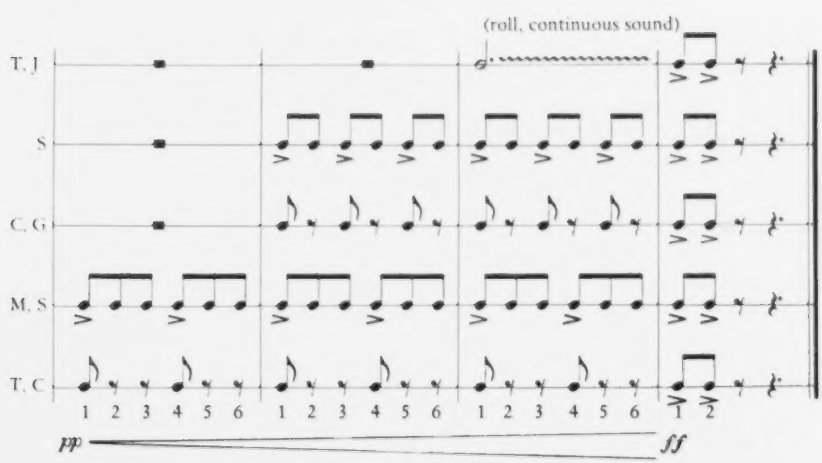
Instrumentation

M, S = Maracas, Sandpaper blocks
T, C = Tone blocks, Claves
C, G = Cowbell, Guiro
S = Sticks
T, J = Tambourine, Jingle clogs

Burton


T. J
S
C. G
M. S
T. C
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
f
pp


T. J
S
C. G
M. S
T. C
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
ff
pp


(roll, continuous sound)
T. J
S
C. G
M. S
T. C
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2
pp
ff

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VIVE L'AMOUR

G C D7 G
1. Let eve - ry good fel - low now join in a song,
D7 G C
Vi - ve la com - pa - gnie! Suc - cess to each oth-er and
D7 G D7 G
pass it a - long, Vi - ve la com - pa - gnie!
Chorus C
Vi - ve la, vi - ve la, vi - ve l'a - mour,
D7 G
Vi - ve la, vi - ve la, vi - ve l'a-mour, Vi - ve l'a-mour,
D7 G
Vi - ve l'a-mour, Vi - ve la com - pa - gnie!

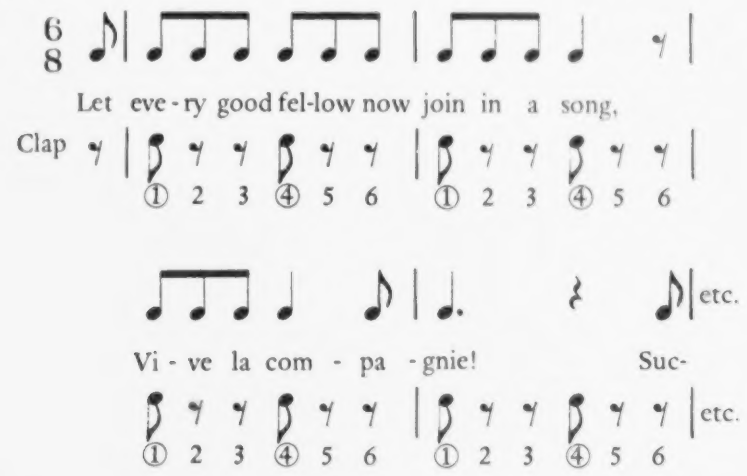
2. A friend on the left and a friend on the right, Vive la compagnie!
   In willing endeavor our hands we unite, Vive la compagnie!

3. Should time or occasion compel us to part, Vive la compagnie!
   These days shall forever enliven the heart, Vive la compagnie!

After Learning to Sing "Vive L'amour" . . .

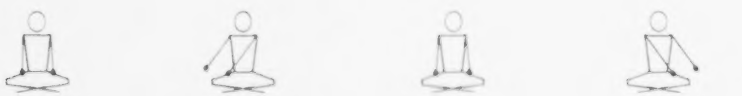
1. Sing the entire song while clapping on 1 and 4 as indicated in Example 67. Notice that you begin clapping on the downbeat (thesis) rather than on the upbeat (anacrusis).

Example 67



2. Sit in a circle on the floor with your legs crossed, and your knees touching the knees of persons sitting on each side of you. Look at Example 68 and learn the movement pattern illustrated. Perform the four movements to a slow, steady beat, repeating them over and over.

Example 68



slap both thighs

slap right thigh and neighbor's left thigh

slap both thighs

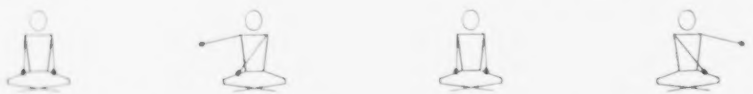
slap left thigh and neighbor's right thigh

3. Look at Example 69, then sing the song while continuing to repeat the four movements.

Example 69

4. Learn the movement pattern illustrated in Example 70. Perform the four movements to a slow, steady beat, repeating them over and over.

Example 70



slap thighs

right hand on neighbor's left shoulder; left hand slap right thigh

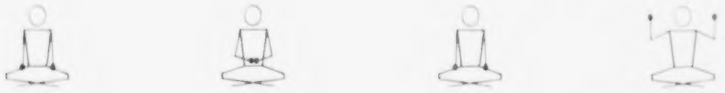
slap thighs

left hand on neighbor's right shoulder; right hand slap left thigh

5. Sing the song while repeating the movement pattern in Example 70.

6. Learn the movement pattern illustrated in Example 71. Perform the four movements to a slow, steady beat, repeating them over and over.

Example 71



slap thighs | clap hands together | slap thighs | raise arms to sides with palms facing out; touch neighbor's palms

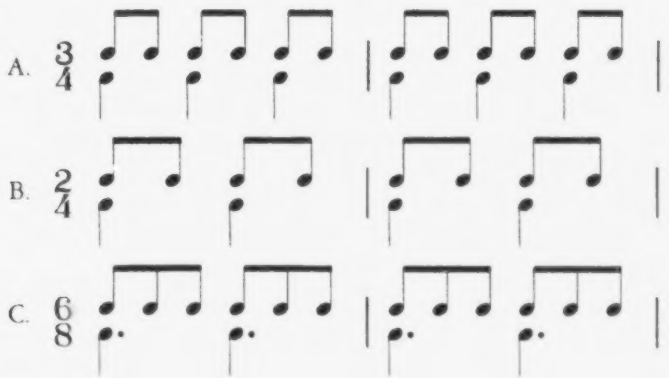
7. Sing the song while repeating the movement pattern in Example 71.

8. Sing the entire song and perform a different movement pattern for each verse. For instance:

Verse 1 Example 68
Verse 2 Example 70
Verse 3 Example 71

9. Look at the patterns in Example 72 and determine which best represents the rhythm and meter of "Vive L'amour."

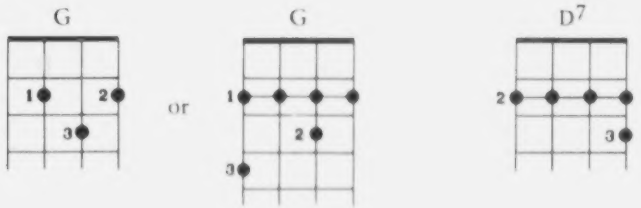
Example 72



Which rhythm has a background of two equal pulsations? Which has a background of three equal pulsations? Which is an example of compound meter? Is "Vive L'amour" in simple or compound meter?

10. Look at Example 73 and learn to finger the G and D^7 chords. Then practice strumming the G and D^7 chords to a beat. Your teacher will indicate which chord to play.

Example 73



11. Sing the song again while strumming the chords on ukulele.

1. Divide into two groups and use hand claps and thigh slaps to perform the patterns in Example 74 while counting aloud.

Example 74

2. In A of Example 74, there is no grouping of beats within each measure. B has a grouping of 2 + 2 + 3, and C, 3 + 2 + 2. A meter of seven's will usually have a grouping of beats as in B or C. Look at the music for "The Donkey Cart" and decide if its beat groupings correspond with one of the patterns in Example 74.

3. Learn to sing "The Donkey Cart" and perform the drumming pattern.

4. For another performance, sing the song and include two tone blocks of different pitch playing the pattern in Example 75. The tone blocks should play throughout, including the Introduction and Coda. Drums will continue to play only where indicated in the music.

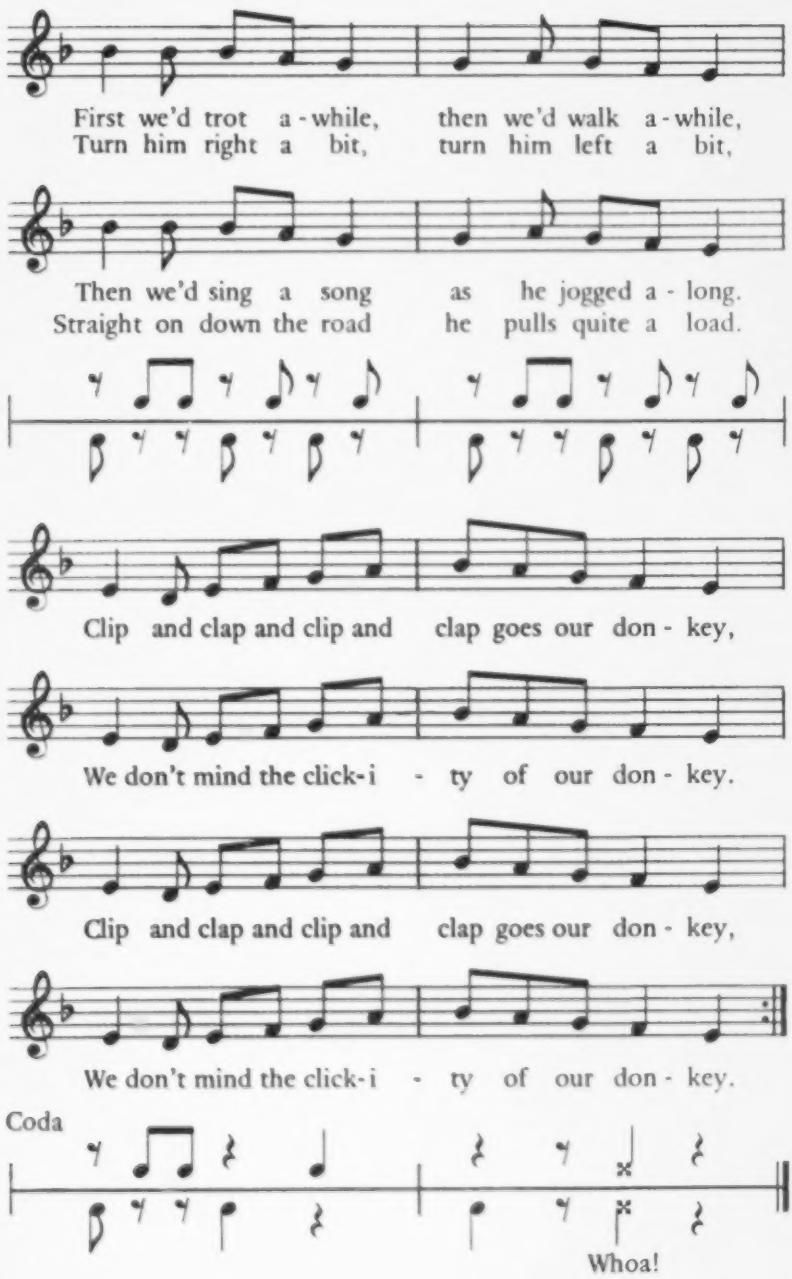
Example 75

5. Does the high tone block in Example 75 give a background of two or three pulsations to the beat of the lower tone blocks? Is $\frac{7}{8}$ meter an example of simple or compound meter? How would you describe composite meter?

6. Learn to play the song on recorder. Substitute triangle for the lower drum sound, tapped tambourine for the higher drum sound.

THE DONKEY CART

Introduction
Greek Folk Dance
High 7
Low 8
1. Long a - go I rode in a don-key cart
2. We could take the reins of our don-key cart
Dop - ple grey our don - key was ver - y smart.
It was eas - y don - keys are ver - y smart.


First we'd trot a - while, then we'd walk a - while,
Turn him right a bit, turn him left a bit,
Then we'd sing a song as he jogged a - long.
Straight on down the road he pulls quite a load.
Clip and clap and clip and clap goes our don - key,
We don't mind the click - i - ty of our don - key.
Clip and clap and clip and clap goes our don - key,
We don't mind the click - i - ty of our don - key.
Coda
Whoa!

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ONE MORE RIVER

F
1. Old No - ah built him - self an ark.
2. The an - i - mals came two by two.
3. The an - i - mals came three by three.
C7
One more riv - er to cross. He
One more riv - er to cross. The
One more riv - er to cross. The
built it out of hick - 'ry bark.
el - e - phant and kan - ga - roo.
ba - boon and the chim - pan - zee.
F
One more riv - er to cross.
One more riv - er to cross.
One more riv - er to cross.
Chorus
F B♭ F C7 F
One more riv - er, And that wide riv - er is Jor - dan,
F B♭ F C7 F
One more riv - er, There's one more riv - er to cross.

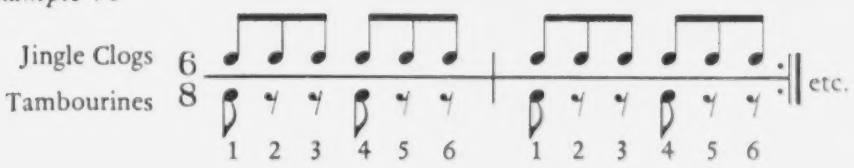
4. The animals came four by four.
   One more river to cross.
   The hippopotamus got stuck in the door.
   One more river to cross.

5. The animals came five by five.
   One more river to cross.
   The bees came swarming from the hive.
   One more river to cross.

After Learning to Sing "One More River" . . .

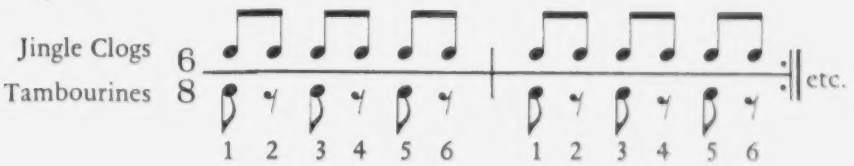
1. Sing the song and include accompanying instruments playing the pattern in Example 76.

Example 76



2. Sing the song again and include accompanying instruments playing the pattern in Example 77.

Example 77



3. Which pattern corresponds with the rhythm of "One More River"? Which pattern is an example of simple meter? Which is an example of compound meter?

ANTIPHONY FOR WOOD AND METAL

Instrument Group A
1 Rhythm sticks
2 Sandpaper blocks
3 Notched sticks
4 Tone blocks

Instrument Group B
1 Tambourines
2 Jingle clogs
3 Triangles
4 Cymbals

Burton

Ⓐ
Ⓑ
Ⓐ
Ⓑ
1
2
3
4
1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5
pp
pp
Ⓐ and Ⓑ
1
2
3
4
1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5
p
1
2
3
4
1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5
mf
ff

After Learning to Play "Antiphony for Wood and Metal" . . .

4. Describe in your own words the meaning of antiphony. Locate examples of antiphony in the music.

5. Is the meter of this piece simple, compound, or composite? Are the beats in the first two measures grouped 2 + 3, or 3 + 2? Are the beats in measures three and four grouped 2 + 3, or 3 + 2?

6. Complete Worksheet No. 8.

1. Learn to pronounce the words before singing "Hiney Ma Tov." The meaning of the words is "How pleasant it is for brothers to dwell together in unity."

Hi-ney ma tov u -ma na-im she-vet a-chim gam ya-chad

(Hee-nay mah tov oo-mah nah-eem shay-vet ah-keem gahm yah-hahd)

2. Recite the words to the rhythm patterns of the song with a soft drum accompaniment.

3. Learn to sing "Hiney Ma Tov." Then sing the song several times, listening to identify phrases. How many phrases does the song have?

4. Write letters on a sheet of paper to identify the twelve phrases in the song. The letters should reveal your recognition of repeating, contrasting, and recurring phrases.

5. The form of this song is called rondo. Explain in your own words what you think rondo means.

6. Use an instrumental accompaniment to highlight the rondo form of the song. Select different rhythm instruments to play for the three different song parts.

7. Listen to "Colonel Bogey March" and determine if the form is similar to or different from the form of "Hiney Ma Tov." Look at the following example as you listen to help you decide.

Example 78

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Reprinted by permission of Boosey & Hawkes, Inc.

8. Listen to the march again and use letters to label the different sections you hear.

9. For the next listening, write ***p*** (*piano*, or soft) or ***f*** (*forte*, or loud) beneath the letters to identify the level for each section.

10. Listen to the recording again and add rhythm instruments to highlight the sections as you did for the phrases in "Hiney Ma Tov."

HINEY MA TOV

Allegretto

Words from Psalm 133, Verse 1
Music by Moshe Jacobson

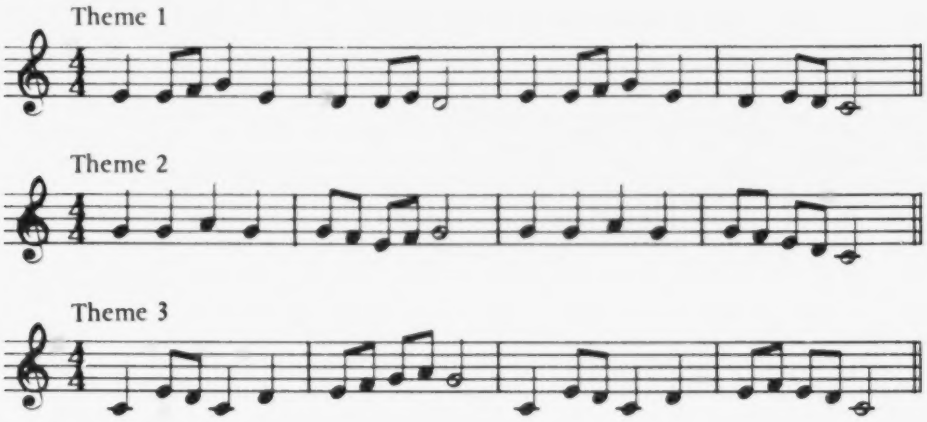
Hi - ney ma tov u - ma na - im she - vet a-chim gam ya-chad;
Hi - ney ma tov u - ma na - im she - vet a-chim gam ya-chad;
Hi - ney ma tov, hi - ney_ ma_ tov; ho,
Hi - ney ma tov, hi - ney_ ma_ tov; ho,
Hi - ney ma tov u - ma na - im she - vet a-chim gam ya - chad;
Hi - ney ma tov u - ma na - im she - vet a-chim gam ya - chad;

Hi - ney ma tov u - ma na-im, Hi - ney ma tov u - ma na-im,
1.
Hi - ney ma tov u - ma na-im, Hi-ney ma tov u - ma na - im. Hi -
2.
im, Hi - ney ma tov u - ma na - im, she - vet a-chim gam ya-chad;
Hi - ney ma tov u - ma na - im, she - vet a-chim gam ya-chad.

"Hiney Ma Tov," Moshe Jacobson. Used by permission of ACUM Ltd. Societe D'Auteurs, Compositeurs, et Editeurs de Musique en Israel.

1. Learn to play on recorder Themes 1, 2, and 3 in Example 79.

Example 79



2. Plan and perform a rondo using the themes in Example 79.

3. Choose one of the themes in Example 79 for the subject (A). Then create B and C themes which are four measures in length. (You may even include D and E themes if you wish.) Notate your composition on staff paper.

4. Improvise a rondo for recorders. One person should create an A theme that others will learn to play. The A theme is played; a B is then improvised by one student, A is played again; C is then improvised by another student, A again, etc.

STICK GAME (TI RAKAU)

BACKGROUND. Stick games were played long ago as serious war games by Maori tribes in New Zealand. The games involved throwing and catching sticks in time with the beat while singing songs. This kind of practice was intended to develop skill in catching spears during battle. The positioning of players varied for the games, and different lengths of sticks were used. In playing the games it is very important that players concentrate on the sticks they have to catch rather than on the sticks they throw. The sticks should be held lightly with the thumb on one side and finger tips on the other, and a lobbing motion rather than a hard throw should be used to protect partners.

POSITION OF THE PLAYERS AND STICKS. The version of "ti rakau" given below is called "titi torea" and is carried out with the performers in pairs opposite one another, kneeling with the buttocks resting on the heels and the backs straight. When practicing for prolonged periods performers should sit or kneel on a cushion. The former is recommended as the kneeling position can be tiring at first.

The game consists of a number of sets done to the tune "E Papa" or "Maku e!" Each set is interspersed with a chorus to the tune "E aue!" The chorus is equivalent to marking time and gives performers time to pick up dropped sticks and generally prepare themselves for the next set. The game finishes with a very quick set of movements done to the tune "Hurihuri." (The tune "Hurihuri" and movements have been excluded with the version of the game used here.) Although the sets of movements given below have been numbered consecutively, there is in fact no particular order in which the sets should follow one another, although it is usual to progress from the simple to the more complex. There are, of course, variations to the movements given below and players can make up their own as they go along.

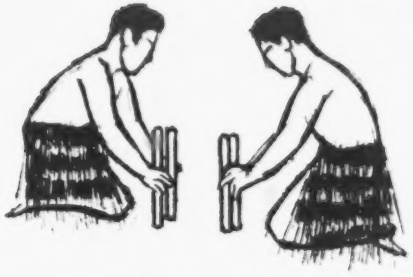
Initially the sticks are laid on the ground in front of the players as shown. On the command "kia rite" (be ready) the sticks are picked up and brought to the ready position shown in the illustration. As the sticks come to the vertical position they are rapped on the ground. The leader gives

"toru, wha" (to-ru fa) and the chorus begins, followed by the first set, then a chorus followed by another set, and so on. Each movement occupies one beat of the music, except where sticks are tapped twice or flipped twice, in which case each tap or flip takes one beat.

1 Learn the set of movements for the Chorus (A) by looking closely at the pictures which follow. You should sit on your heels in pairs opposite each other as pictured.

CHORUS (A)
(Tune, "E aue!")

There are three movements, each one carried out on the first, second, and third beats of the bar respectively.



Movement 1
Sticks are rapped on the ground from the vertical position.

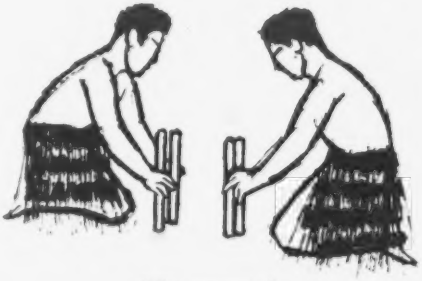
Movement 2
Each player knocks his own sticks together.

Movement 3
Each player knocks his sticks against those of his partner.

2. Learn the set of movements for The Single Throw (B).

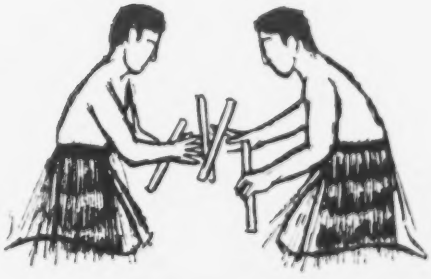
SET NO. 1—THE SINGLE THROW (B)
(Tune, "E Papa")

There are three movements which are continued over and over again until the tune finishes.



Movement 1
Sticks are tapped on the ground.

Movement 2
Each player knocks his own sticks together.



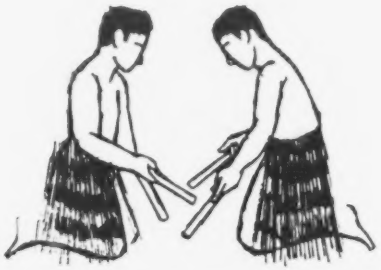
Movement 3
Each player throws his RIGHT stick to his partner and with his RIGHT hand catches his partner's stick.

Movements 1 and 2 are then repeated and then movement 3 but this time it is the LEFT stick which is thrown instead of the RIGHT.

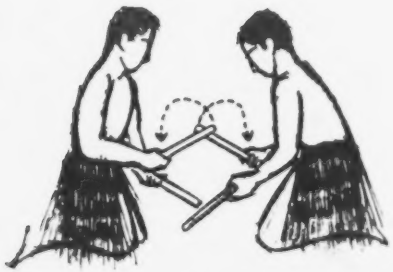
3. Learn the alternate set of movements for the Chorus (C) which follow.

THE ALTERNATE SET (C)
(Tune, "Maku e!")

There is also an alternative set of three movements which can be used for the chorus:



Movement 1A
LEFT stick held about 6 inches off the ground, RIGHT stick tapped on ground.



Movement 2A
Each player flips his RIGHT stick so that he catches it by the opposite end.

Movement 3A
RIGHT stick tapped against partner's RIGHT stick.

Excerpts from "Stick Games (Ti Rakau)," from *Maori Games and Hakas—Instructions, Words and Actions*, by Alan Armstrong, published by A.H. & A.W. Reed. Copyright 1964 by Alan G. Armstrong. Used by permission.

4. Learn to sing the three tunes for the stick game. Then sing the tunes as you do the stick movements.

5. Learn to perform the stick game using the suggested form plan that follows. After learning this routine, you may later use variations of the routine or create your own.

INTRODUCTION. The leader says "kia rite" (key-a re-tay) which means "be ready," and the players who have been waiting with their hands on their hips now place their hands on the sticks, bring them to a vertical position, and rap them on the ground. The leader then says "toru, wha" (to-ru fa) to establish a beat, and the song with movements begins.

- Sing "E Aue!" (Chorus) with movements (A)
- Sing "E Papa" with movements (B)
- Sing "E Aue!" (Chorus) with movements (A)
- Sing "Maku e!" with movements (C)
- Sing "E Aue!" (Chorus) with movements (A)

What is the form of this performance routine?

TITI TOREA

F
E AUE!
B♭
F
E au - e ka ma - te au E hi - ne
C7
F
F
E PAPA
ho - ki 'ho ra E pa - pa wai' - a - ri
C7
ta - ku nei ma - hi Ta - ku nei ma - hi he
F
F
tu - ku roi - ma - ta E pa - pa wai' - a - ri
C7
ta - ku nei ma - hi Ta - ku nei ma - hi he
F
F
MAKU E!
tu - ku roi - ma - ta Ma - ku e kau - te o
C7
hi - koi ta - nga Ma - ku e kau - te o
1. F
2. F
hi - koi ta - nga hi - koi ta - nga

E aue! Ka mate au!	Alas! The pain will kill me
E hine, hoki 'ho ra.	Oh! Maiden return to me.
E papa waiari	Sighing and grieving
Taku nei mahi	Is what I have been doing
Taku nei mahi	Is what I have been doing
He tuku roimata.	Here are my tears of woe
Maku e kaute o hikoitanga	I will count your footsteps
Maku e kaute o hikoitanga	Yes count your footsteps

From "Stick Games (Ti Rakau)," from *Maori Games and Hakas--Instructions, Words and Actions*, by Alan Armstrong, published by A.H. & A.W. Reed. Copyright 1964 by Alan G. Armstrong. Used by permission.

GO TELL AUNT RHODY

(Recorder Version)

After Learning to Play "Go Tell Aunt Rhody" (Theme) . . .

1. At a slow tempo, learn to play Variations 1 and 2.

2. Play the Theme and Variations 1 and 2 as a three-movement composition.

3. Explain in your own words the meaning of theme and variations.

4. Learn to pick the theme and variations in the ukulele version of "Go Tell Aunt Rhody."

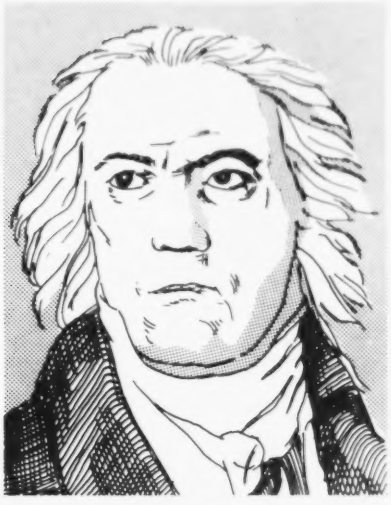
GO TELL AUNT RHODY

(Ukulele Version)

5. Name the tonic pitch for the recorder version of the song. Name the tonic pitch for the ukulele version. Identify the keys in which the two versions are written.

6. Listen to the recording of "Seven Variations on a Theme from Mozart's Magic Flute" composed by Beethoven and arranged by Professor Schaefer. This performance is by the University of Southern California's Wind Orchestra, conducted by Professor William A. Schaefer, with Terry Cravens as trombone soloist. The instrumentation of the wind orchestra is much like that of a high school band (no string instruments).

Mozart (1756-1791)



Beethoven (1770-1827)

After the theme is heard, seven variations on the theme are presented with brief moments of silence between them. Listen closely and try to identify the different instruments as they are featured with the trombone soloist.

7. Explain how you think this recording is similar to or different from the "Go Tell Aunt Rhody" theme and variations.

8. Complete Worksheet No. 9.

After Listening to the Recording of "Marche Militaire" . . .

1. What do you think the title and music are intended to describe? Why may this selection be called "program music"?

2. Learn to play the following rhythm pattern using (a) drums and rhythm sticks, (b) tambourines and jingle clogs, and (c) triangles and finger cymbals.

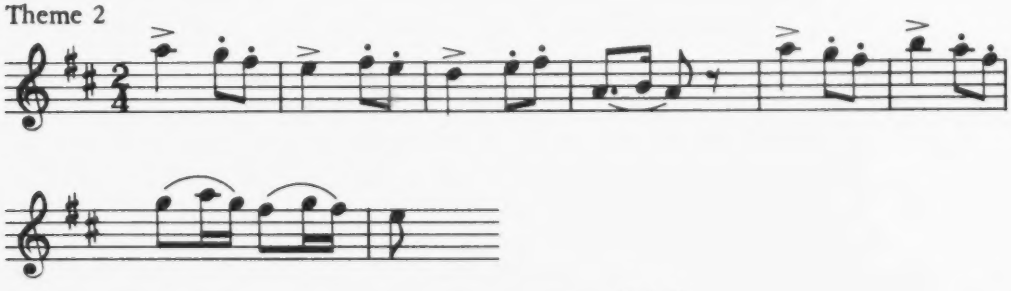
Rhythm Sticks, Finger Cymbals, Jingle Clogs
Drums, Tambourines, Triangles

Play this pattern as you listen to the recording. Make certain you play at a level that permits the recording to be heard by all.

3. Listen to the recording again to identify the three themes that follow. You will hear some music other than these three themes.

Theme 1

Theme 2



Theme 3

4. Perform the rhythm pattern by groups of instruments to highlight the three themes. Use the following plan.

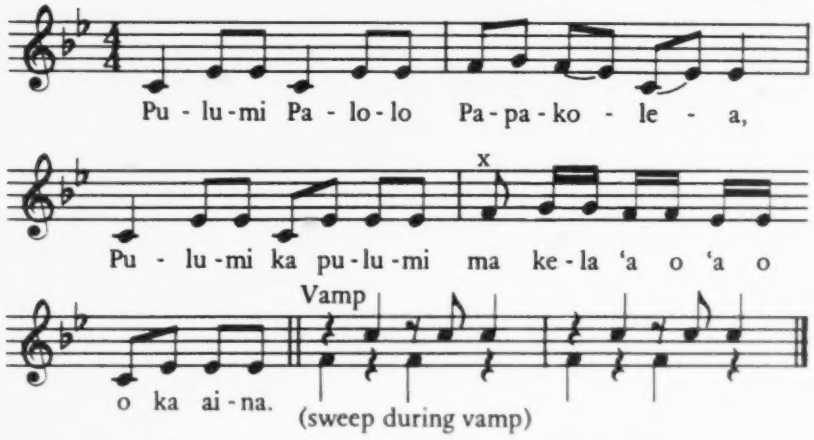
- Drums and rhythm sticks play each time Theme 1 is heard
- Tambourines and jingle clogs play each time Theme 2 is heard
- Triangles and finger cymbals play each time Theme 3 is heard
- All instruments play any time music other than Themes 1, 2, and 3 is heard

Be certain to play at a loudness level that is appropriate for the recording.

5. Are there examples of contrast, recurrence, and repetition in the recording? Listen again to identify these three musical ideas.

PULUMI

Anne Higgins



Copyright 1977 by Anne Puanani Higgins. Used by permission.

After Learning to Sing "Pulumi" . . .

1. Learn the string game. Look at the pictures and follow the directions for each step.

a. With the palms of your hands facing each other, place the ends of the string loop through your fingers as pictured.

b. Place the middle finger of the right hand under the string on the left hand.

c. Twist the middle finger toward you two times.

d. Pull the right hand away from the left hand.

e. Place the middle finger of the left hand under the string on the right hand.

f. Pull the hands apart, with the right hand above the left hand (this step is to be completed before reaching the "x" in the music).

g. Clap your hands together on the "ma" (x) in the music.

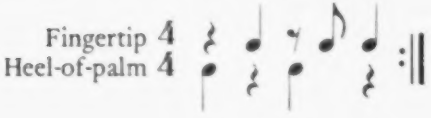
h. Release the string on the thumb and little finger of the right hand; pull the hands apart.

i. **Sweep with the left hand** (for the remainder of the chant and during the vamp).

j. **After you learn the motions,** experiment with partners in a standing position. One person uses the right hand, the other the left hand. For the sweeping motion the person using the left hand kneels.

2. Sing the chant while performing the string game.

3. Learn to play the ipu accompaniment part that follows.



Ipu position

4. Plan a performance that includes an introduction, then the chant with the string game and ipu accompaniment. Rehearse the following introduction before staging the performance.

Ipu: (sounded again at end of performance)

Leader: "Ma-kau-kau" (Ready?)
(ma-cow-cow)

Group: "Ae" (Yes)
(aey)

Leader: "Ka-he-a"
(ka-hey-a)

Group: "Pu -lu -mi, Pa-lo-lo, Pa"
(poo-loo-me, pa-lo-lo, pa)

Ipu: Use accompaniment pattern for two measure vamp (8 beats)

Chant: Begin chant with movements and ipu accompaniment

Ipu: (ending)

MAILE LEI

Chorus
Eddie Suzuki
F
Wear this lei, mai - le lei, Mai - le
F B♭ F C7
lei for this oc - ca - sion,
F C7 F B♭
Fra - grant sweet, col - or green leaves en-twined like a vine,
F C7 F
Beau - ti - ful mai - le lei.
Verse
F
Rare beau - ty is the lei called mai - le, Sweet
F B♭ F C7
fra - grant wo - ven leaves of green, Rare
F C7 F B♭
mai - le sym - bol of a - li - i, Lei of our Ha -
F C7 F
wai - i Lei we all love.

"Maile Lei" by Eddie Suzuki. E.S.P. Publishing, Honolulu, Hawaii.
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After Learning to Sing "Maile Lei" . . .

1. Sing the song and experiment with *p* (piano, or soft), *f* (forte, or loud), crescendo (gradually becoming louder), decrescendo (gradually becoming softer), and ritardando (gradually becoming slower). Suggest and try ways to make the song as interesting as possible.

2. Locate in the song an example of melodic sequence. Give measure numbers.

3. In two groups, sing the chorus and verse of "Maile Lei" together. When the chorus and verse are sung together, is the texture monophonic, homophonic, or polyphonic?

4. Perform the chorus and verse together while strumming chords on the ukulele.

5. Learn to pronounce the text of the song "Pūpū Hinuhinu."

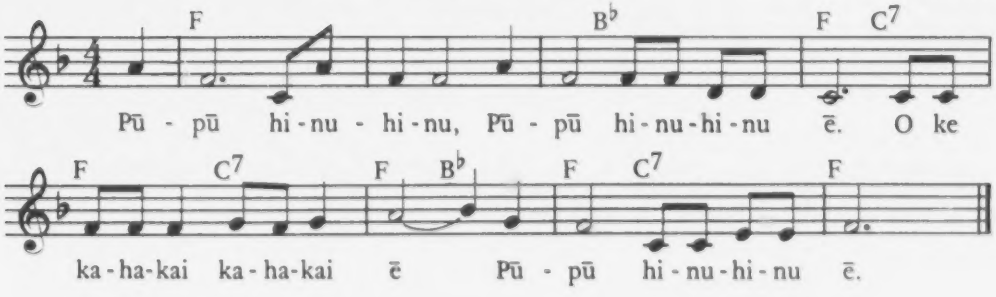
Text: Pū-pū hi-nu- hi-nu Oke ka-ha-kai ka-ha-kai ē
Pronunciation: poo-poo hee-nu-hee-nu o-kay ka-ha-kaī ka-ha-kaī ā

6. Learn to sing the song and to strum an ukulele accompaniment while singing. As with "Maile Lei," experiment with loudness levels and ritardando to make your performance of greater musical interest.

PŪPŪ HINUHINU

(Shiny Shells)

Beamer



"Pūpū Hinuhinu" by Winona Beamer. Used by permission.

7. In three groups, sing "Pūpū Hinuhinu," the chorus of "Maile Lei," and the verse of "Maile Lei." Listen closely and sing at a loudness level that makes all three parts heard equally. As three different melodies of equal importance are sung together, is the texture monophonic, homophonic, or polyphonic?

8. Look at the chords in the music for "Maile Lei" and "Pūpū Hinuhinu." Are the chord progressions the same? Do the chords change on the same beats of the measures in both songs? Explain why you think these two songs could be called partner songs.

9. Rehearse a performance of these songs which you may present later for a program. Following is a suggested form for three groups of singers who will strum the chords on ukulele while singing. The music should continue from (a) through (i) without stopping. Strum the two-measure vamp in Example 80 as an introduction and coda for the performance.

a. Introduction (vamp)

b. All three groups sing "Maile Lei" in unison

c. All three groups sing "Pūpū Hinuhinu" in unison

d. Group 1 sings the chorus of "Maile Lei"

e. Group 2 sings the verse of "Maile Lei" as Group 1 sings the chorus

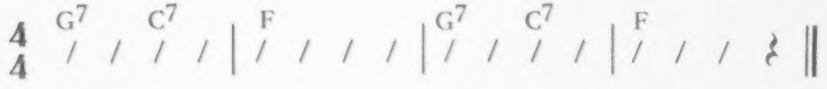
f. Group 3 sings "Pūpū Hinuhinu" together with Groups 1 and 2 singing their parts of "Maile Lei"

g. Group 1 drops out as Groups 2 and 3 again sing their parts

h. Group 2 drops out as Group 3 sings alone

i. Coda (vamp)

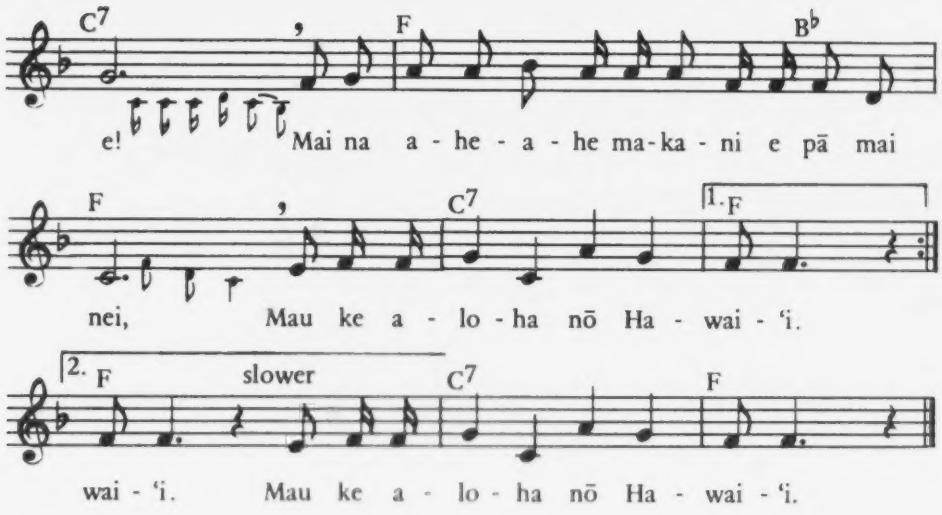
Example 80



HAWAI'I ALOHA

Lorenzo Lyons

F
B♭
E Ha - wai - ʻi, e ku - ʻu o - ne hā - nau
F
C7
e, Ku - ʻu ho - me ku - la - ī - wi
F
B♭
nei, ʻO - li nō au i nā po - no la - ni
F
C7
F
e, E Ha - wai - ʻi a - lo - ha e.
Chorus:
F
B♭
E hau - ʻo - li e nā ʻo - pi - o o Ha-wa - i - ʻi,
F
ne - i, ʻO - li e! ʻo - li



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Hawai'i Aloha

O Hawai'i, my own birthplace, my own land,
Our dear islands, long as mountains stand,
I will sing of truth and justice, heavenly peace,
I will sing of Hawai'i Nei!

Hawai'i's youth now raise your voices, O Hawai'i Nei!
This glad day! This glad day!
While the gentle winds are wafted o'er God's blue sea,
I will sing of our Hawai'i!

English translation of "Hawai'i Aloha" by Annie Kanahele and Edith Wolfe. From *Na Himeni Haipulu Hawaii*. Used by permission.

1. Learn to pronounce the text of "Hawai'i Aloha." Then learn to sing the song, eventually strumming an accompaniment on ukulele.

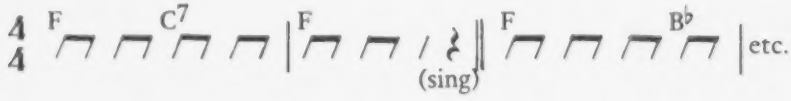
2. Rehearse "Hawai'i Aloha" using the following performance suggestions.

a. Practice singing the song observing the breath signs (𝄐) that indicate phrase endings.

b. As you rehearse, consider the use of loudness levels to achieve greater musical interest.

c. Add an ukulele accompaniment to your singing and include an introduction (strum eighth-notes throughout the song).

Introduction



d. Coda (repeat the last phrase "mau ke aloha nō Hawai'i") at a slower tempo and with ritardando.

WITH SOUND OF PIPE AND FLUTE AND DRUM

In march tempo

Breton Folk Song

A
High Voices
Dm
1. With sound of pipe and
2. From dawn to morn, from
Low Voices
Sing tu - ra - lu, sing tu - ra - lay, Sing tu - ra - lu,
Gm
Dm
Am
Dm
flute and drum, Out on the road a-mer - ry - mak - ing, With
morn to night, Far thro' the woods we go a - sing - ing, The
sing tu - ra - lay. Sing, sing tu - ra - lay.
poco cresc.
Am
Dm
shouts and songs we gai - ly come, Sing tu - ra - lu,
branch - es green and blos - soms bright, Sing tu - ra - lu,
Sing, sing tu - ra - lay. Sing tu - ra - lu,

sing tu - ra - lay, Sweet - ly the ech-oes all a - wak - ing;
sing tu - ra - lay, Home on our shoul-ders we'll be bring - ing;
sing tu - ra - lay, Sing tu - ra - lu, sing tu - ra - lay,
B
Dm
Gm
f O - bey the call of pipes and drum, Sing tu - ra - lu,
O - bey the call of pipes and drum, Tu - ra - lu,
sing tu - ra - lay, O - ver the hills your way a - tak - ing, With
tu - ra - lay, Tu - ra - lu, tu - ra - lay,
Dm
poco a poco dim.
Gm
Dm
sound of pipe and flute and drum, Out on the road a - mer-ry-
Sing tu - ra - lu, sing tu - ra - lay, Sing tu - ra - lu,

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After Learning to Sing the High Voice Part of "With Sound of Pipe and Flute and Drum" . . .

1. Add the rhythmic accompaniment given in Example 81 to your performance.

Example 81

2. Write on staff paper in ascending order the pitch classes included in the (A) part of the song. Begin on the note D. Sing the notes on "loo."

3. Write on staff paper in ascending order the pitch classes included in the (B) part of the song. Begin on the note D. Sing the notes on "loo."

4. Is the scale in the (A) part of the song the same as the scale in the (B) part? Use the piano keyboard in the Appendix to analyze the scales for whole- and half-steps.

5. Learn to sing the low voice part of the song. Then divide into two groups to sing the two parts together with the rhythm accompaniment.

6. Learn to play the two voice parts on recorder.

7. For another performance of the song, include:

Ukuleles
Rhythm instruments
Recorders (high and low voice parts)
Singers (high and low voice parts)

Tape record the performance so you may later evaluate it for balance between performers and ensemble articulation.

1. As you listen to a recording of "Swinging Along," follow the notes of the music.

2. As you listen again, speak the text and softly tap the rhythm of the melody.

3. Sing the melody and tap the rhythm as you hear the recording played a third time.

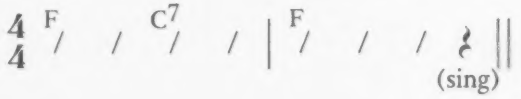
4. Follow the notes as you listen to the top line of the music. Then for the second playing, speak the words and tap the rhythm. Sing with the recording while tapping the rhythm, as you hear the recording a third time.

5. In two groups sing the melody and descant with the recording.

6. The top line of music is called a descant. A descant is a melody intended to accompany a primary melody, and it is sometimes higher in pitch than the primary melody.

7. Strum an ukulele accompaniment while singing the melody and descant. Use the pattern in Example 82 (or create your own) as an introduction and coda.

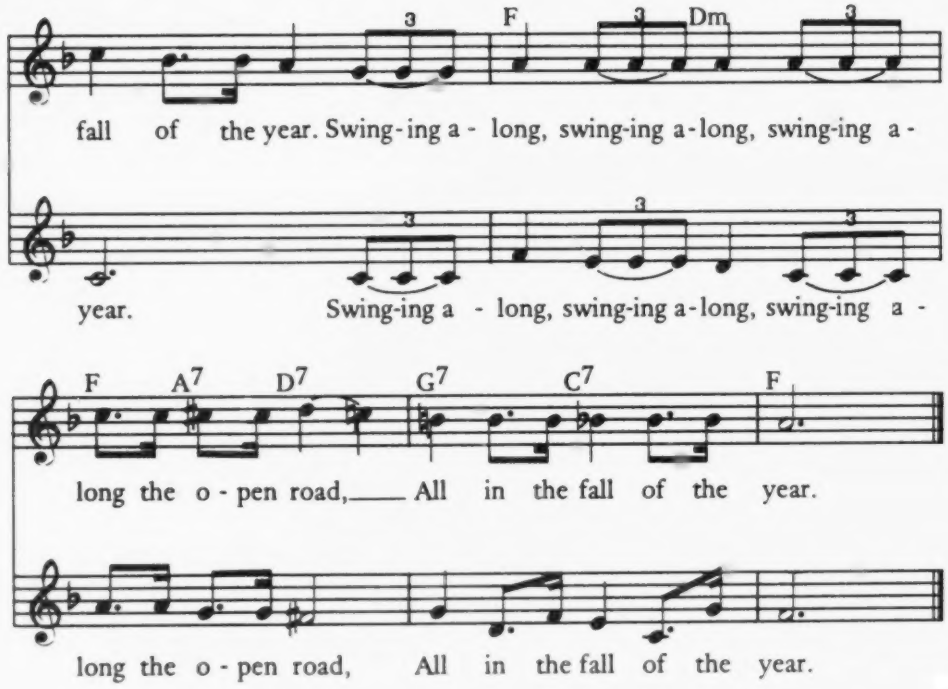
Example 82



8. Find flats (♭), sharps (♯), and naturals (♮) in the music and describe how these affect the notes they precede.

SWINGING ALONG

With spirit
Descant
French Folk Song
C7
F
Swing-ing a-long the o - pen road,
Melody
Swing-ing a - long the o - pen road un-der a
C7
F
Swing - ing a - long un - der a sky that's clear.
sky that's clear. Swing-ing a -
Gm
C
Swing - ing a-long the o - pen road All in the fall, in the
long the o-pen road, In the fall of the


F
Dm
fall of the year. Swing-ing a - long, swing-ing a-long, swing-ing a -
year. Swing-ing a - long, swing-ing a-long, swing-ing a -
F A7 D7 G7 C7 F
long the o - pen road, All in the fall of the year.
long the o - pen road, All in the fall of the year.

From *Chansons de Notre Chalet*. Copyright 1957, World Around Songs, Burnsville, N.C. Used by permission.

1. Look at the music "Now Let All the Heavens Adore Thee" and name the four voice parts.

2. Listen to the recording and trace with your finger on the music the different voice parts. When the voices are all equally balanced, select any part to follow. But when one voice is louder than the others, follow that part. You will hear the recording several times to help you develop skill in following voice parts.

3. As you listen to the recording again, sing along with one of the voice parts. Keep your voice soft so the recorded voices can be heard.

4. A chorus singing without accompanying instruments is called *a capella*. Was the recording an example of *a capella*, or were accompanying instruments included?

5. Complete the items in Worksheet No. 10.

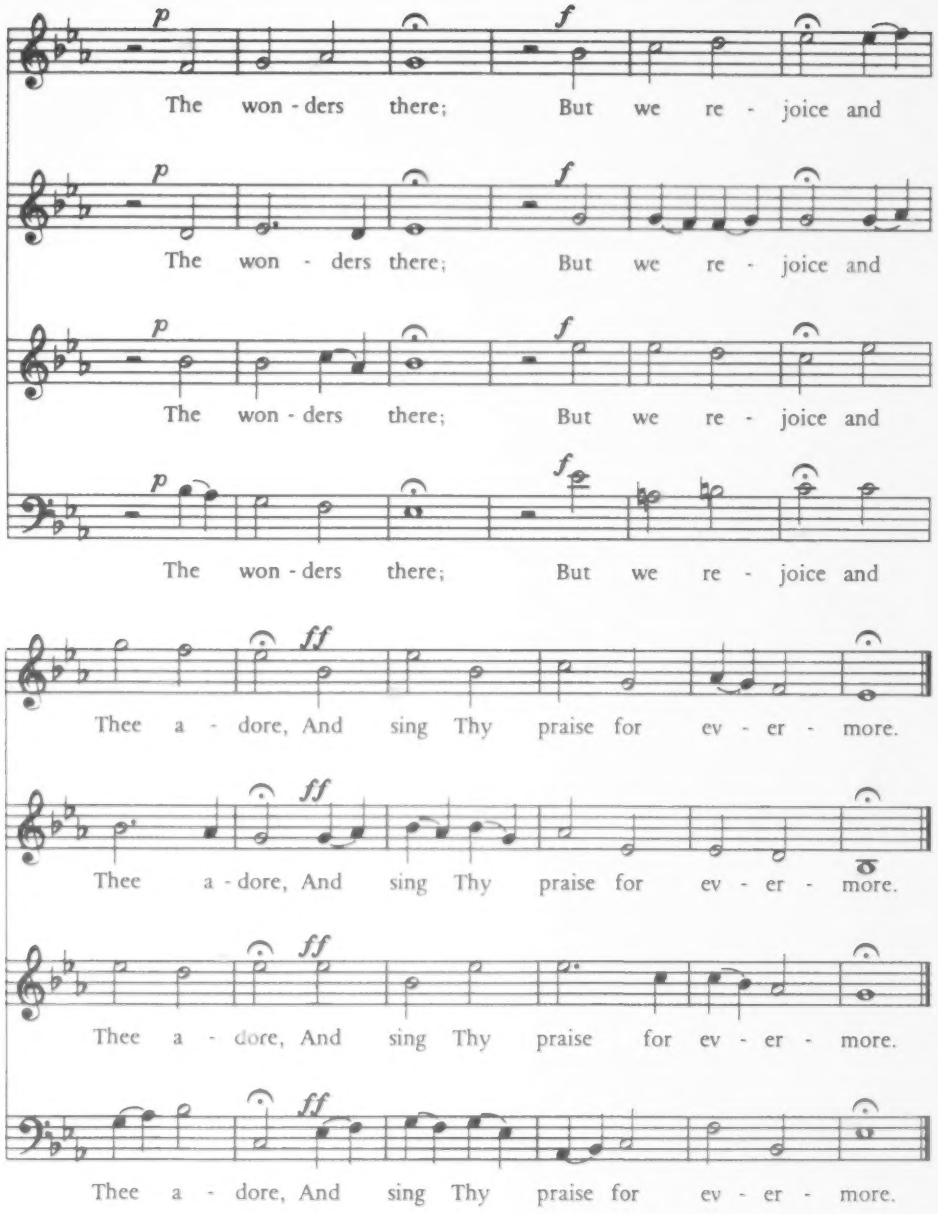
NOW LET ALL THE HEAVENS ADORE THEE

English version by
Catherine Winkworth (adapted)

Johann Sebastian Bach

A
f
1. Now let all the heav'ns a - dore Thee
2. Heav - en's gates with pearl are glo - rious
B
Let men and an - gels sing be - fore Thee
We there shall join the choir vic - to - rious

©
With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne.
With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne.
With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne.
With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne.
Ⓓ
mp
3. No mor - tal eye hath seen, Nor mor - tal ear hath heard
mp
3. No mor - tal eye hath seen, Nor mor - tal ear hath heard
mp
3. No mor - tal eye hath seen, Nor mor - tal ear hath heard
mp
3. No mor - tal eye hath seen, Nor mor - tal ear hath heard


p
f
The won - ders there; But we re - joice and
p
f
The won - ders there; But we re - joice and
p
f
The won - ders there; But we re - joice and
p
f
The won - ders there; But we re - joice and
ff
Thee a - dore, And sing Thy praise for ev - er - more.
ff
Thee a - dore, And sing Thy praise for ev - er - more.
ff
Thee a - dore, And sing Thy praise for ev - er - more.
ff
Thee a - dore, And sing Thy praise for ev - er - more.

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EVENING PRAYER

Very peacefully
Engelbert Humperdinck
A
B
pp
When at night I go to sleep, Four-teen an-gels
When at night I go to sleep, Four-teen an-gels
watch do keep, Two my head are guard - ing,
watch do keep, Two my head are guard - ing,
poco cresc.
Two my feet are guid - ing, Two are on my
Two my feet are guid - ing,
right hand, Two are on my left hand,
poco cresc.
Two are on my right hand, Two are on my

A
pp
Two who warm-ly cov - er, Two who o'er me
B
left hand, Two who warm - ly cov - er,
A
hov - er, Two to whom 'tis giv - en to
B
Two who o'er me hov - er, Two who guide my
poco rit.
A
guide my steps to Heav - en.
poco rit.
B
steps to Heav - en.

1. Learn to sing the top melody of "Evening Prayer," then the bottom melody and finally both melodies together in two groups.

2. "Evening Prayer" is a song from the opera "Hänsel and Gretel." Do you know where you might find information about the story of the opera?

3. Share the information you find about the story with classmates. Organize the information into a story and determine where in the story and why the song "Evening Prayer" is sung.

4. Listen to the Overture to the opera. Sing along with the recording when you hear the theme "Evening Prayer." This overture includes themes from "Evening Prayer," "Witch," "Dew Fairy," and "Gingerbread Children."

5. Write and submit to your teacher a brief story outline for the opera "Hänsel and Gretel."

6. Why do you think this opera could be called "program music"?

HAWAI'I THE BEAUTIFUL

Hawaiian Folk Repertoire

Descant
Melody
G
D7
1. O beau - ti - ful for sun - set skies, For fields of wav - ing
2. O beau - ti - ful for o - pal seas, That stretch to pur - pled
G F dim. D7
G
D7
cane; For ver - dant moun-tain val - leys clothed in
deeps; For boom - ing surf on shi - ny sands with -
A7
D
A7 D7
G
drift - ing veils of rain. Ha - wai - 'i nei! Ha -
in the gleam - ing reefs. Ha - wai - 'i nei! Ha -
D7
G
G7
wai - 'i nei! God bless thy beau - ties rare; And
wai - 'i nei! God bless thy won - drous birth, A
C
G
Am7
D7
G
in His hand e'er keep thy land as pure as it is fair.
meet - ing place for ev - 'ry race, A pa - ra-dise on earth.

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After Learning to Sing the Melody of "Hawai'i the Beautiful" . . .

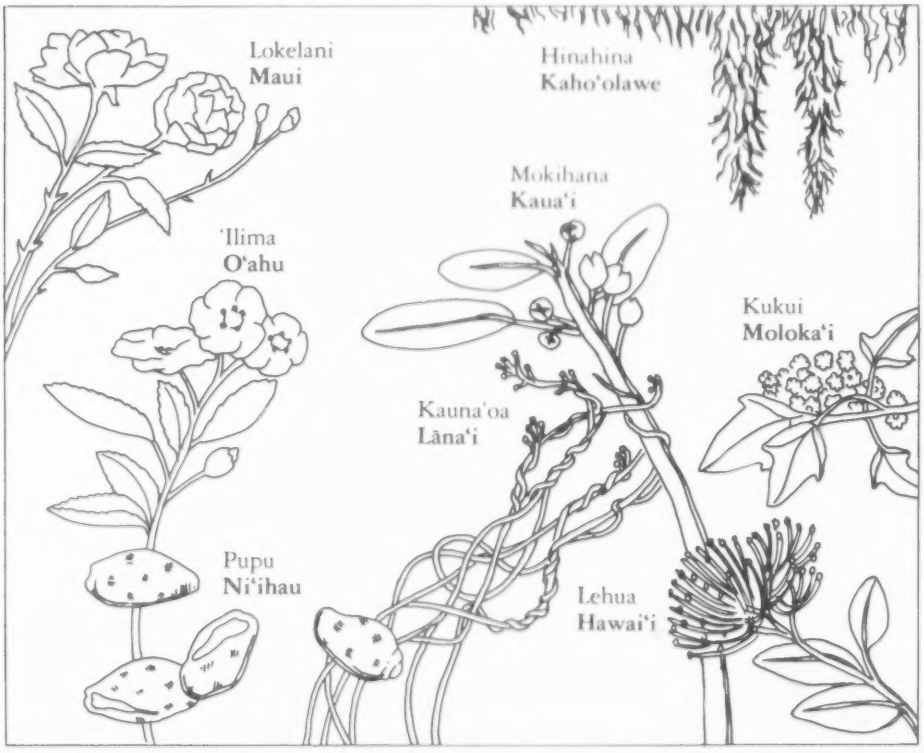
1. Learn the descant, then in two groups sing the melody and descant together.

2. Complete Worksheet No. 11.

3. Learn to play the harmony part consisting of chord roots on recorder. Then, in two groups, sing the melody and play the harmony part on recorder together.

4. In three groups, sing the melody, descant, and harmony part together. Record your performance and evaluate it for balance, blend, and articulation.

5. Learn to sing and strum ukulele accompaniments for the eight songs about the Hawaiian Islands. Your teacher will teach you a vamp to play as an introduction and coda between the songs.



THE ISLAND MEDLEY

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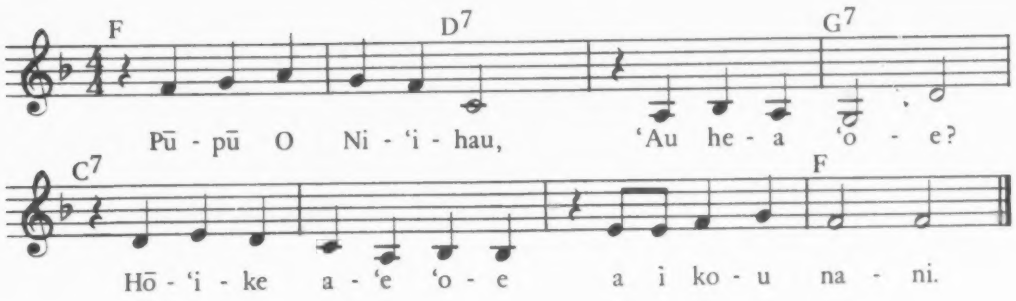
PŪPŪ O NI'IHAU



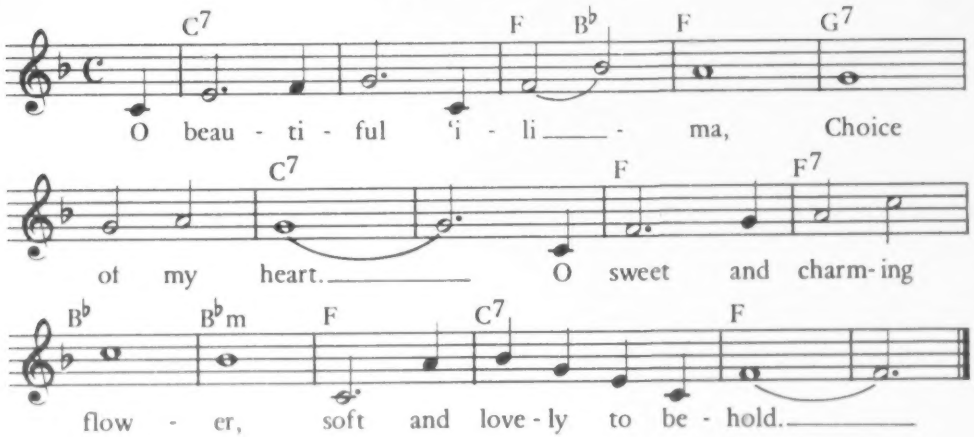
MAIKA'I NO KAUA'I

Henry Waia'u

F
F7
B♭
Mai - ka - 'i wa - le nō Kau - a - 'i He - mo - le - le wa - le
C7
i ka mā - li - e, Ku - a - hi - wi na - ni, Wai - 'a - le - 'a - le
F
Lei a - na i ka mo - ki - ha - na.
F
F7
B♭
Mai - ka - 'i nō Kau - a - 'i He - mo - le - le i ka mā - li - e,
C7
F
Ku - a - hi - wi Wai - 'a - le - 'a - le Lei a - na i ka mo - ki - ha - na.

"Maika'i No Kaua'i" by Henry Waia'u. Used by permission of Haleakala Waia'u Sylvester.

O BEAUTIFUL ILIMA



MOLOKA'I NUI A HINA

F B♭
U - a li-ke nō a li-ke lā-Me ku - 'u o-ne hā-nau,
C7
Ke po - 'o-ke-la i ka pi-ko o nā ku-a - hi - wi,
F F7 B♭
Me Mo-lo-ka - 'i nu-i a Hi-na, - 'Ai-na i ka we-hi-we-hi,
F C7 F F F7
E ho-'i nō au e pi - li. E ka ma-ka-ni ē,
B♭ C7 F
e pā mai me ke a-he-a - he,-'Au-he-a ku-'u pu-a ka - la - u - nu.

LĀNA'I

Rev. Samuel Kapu

MAUI NO KA 'OI

Rev. Samuel Kapu

SWEET LEI HINAHINA

George Awai

"Sweet Lei Hinahina" by George Awai. Used by permission of Violet-Marie Rosehill.

HILO MARCH

Joseph K. Ae'a

F F7 B♭ F
'I-ke ho-u a-na i ka na-ni a-'o Hi-lo, I ka
B♭ F G7 C7
u - lu we-hi - we-hi o ka le - hu-a.
F F7 B♭ F
Le-i ho-'o - hi-hi a ka ma-li - hi-ni Me-a
B♭ D7 G7 C7 F
'o - le i ke ko - no A ke a - lo-ha.

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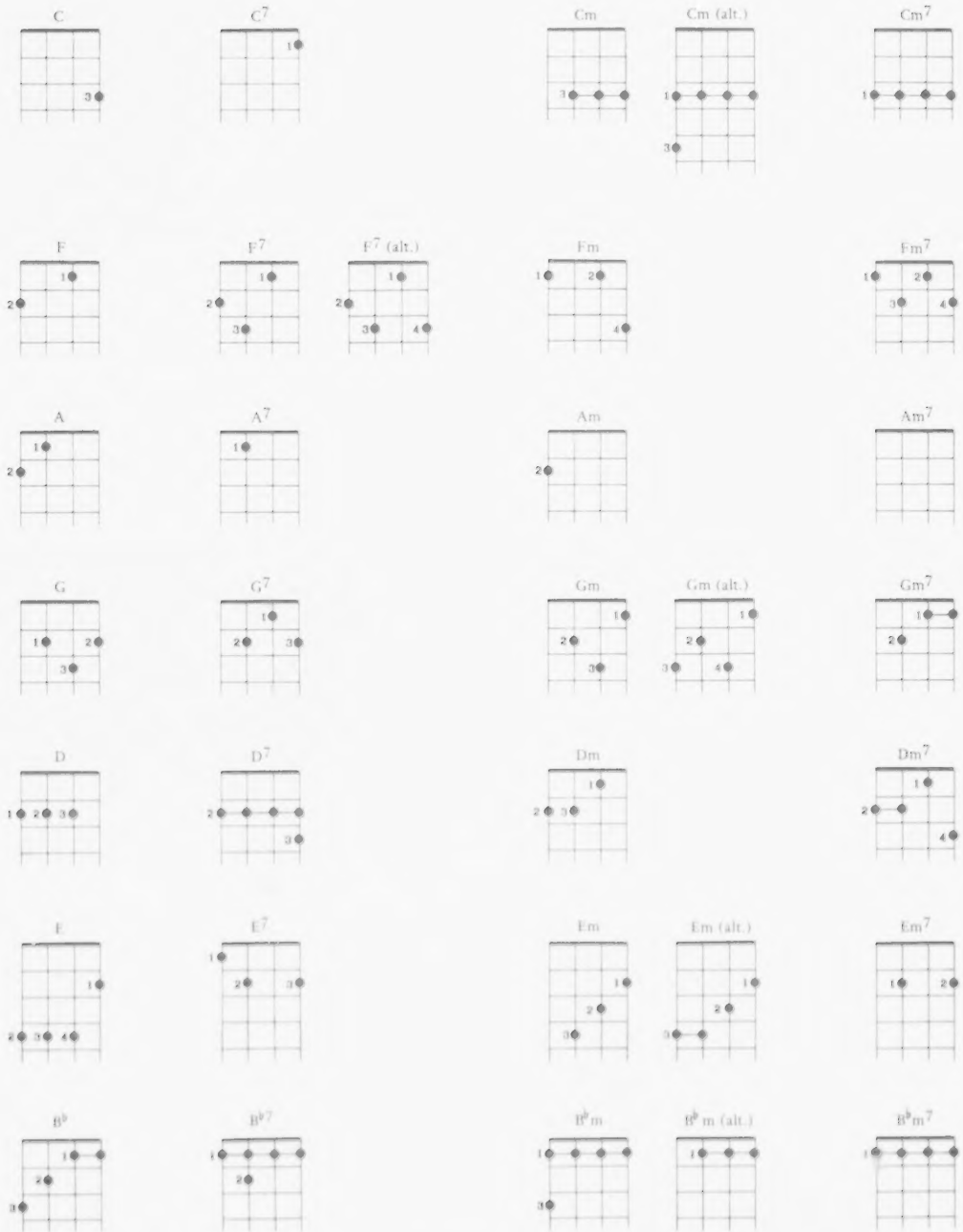

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ACKNOWLEDGEMENTS

Appreciation is expressed to the following publishers and copyright owners.

"Akatombo" by Rofu Miki and Kosaku Yamada, JASRAC.

"America, America" from *The Music Book* by Eunice Boardman and Barbara Andress, Holt, Rinehart and Winston, Publishers.

"Arirang" by Byung-Chul Choi.

"Boogie" arranged by Melvin Maeshiro.

"Catch a Falling Star" by Vance and Pockriss, Marvin Music Company.

"¿Dónde Está Santa Claus?" by Parker, Greiner, and Scheck, Ragtime Music Corporation.

"E Aue!," "E Papa," and "Maku e!" from *Maori Games and Hakas--Instructions, Words and Actions* by Alan Armstrong, A.H. and A.W. Reed.

Excerpt from "Colonel Bogey March" by Alford, Boosey & Hawkes, Inc.

"Hawai'i Aloha," Hawai'i Conference Foundation. English translation by Annie Kanahele and Edith Wolfe, from *Na Himeni Haipulu Hawai'i.*

"Hawai'i Pono'ī" from *Nā Mele o Hawai'i Nei: 101 Hawaiian Songs* by Samuel H. Elbert and Noelani Mahoe, University of Hawaii Press.

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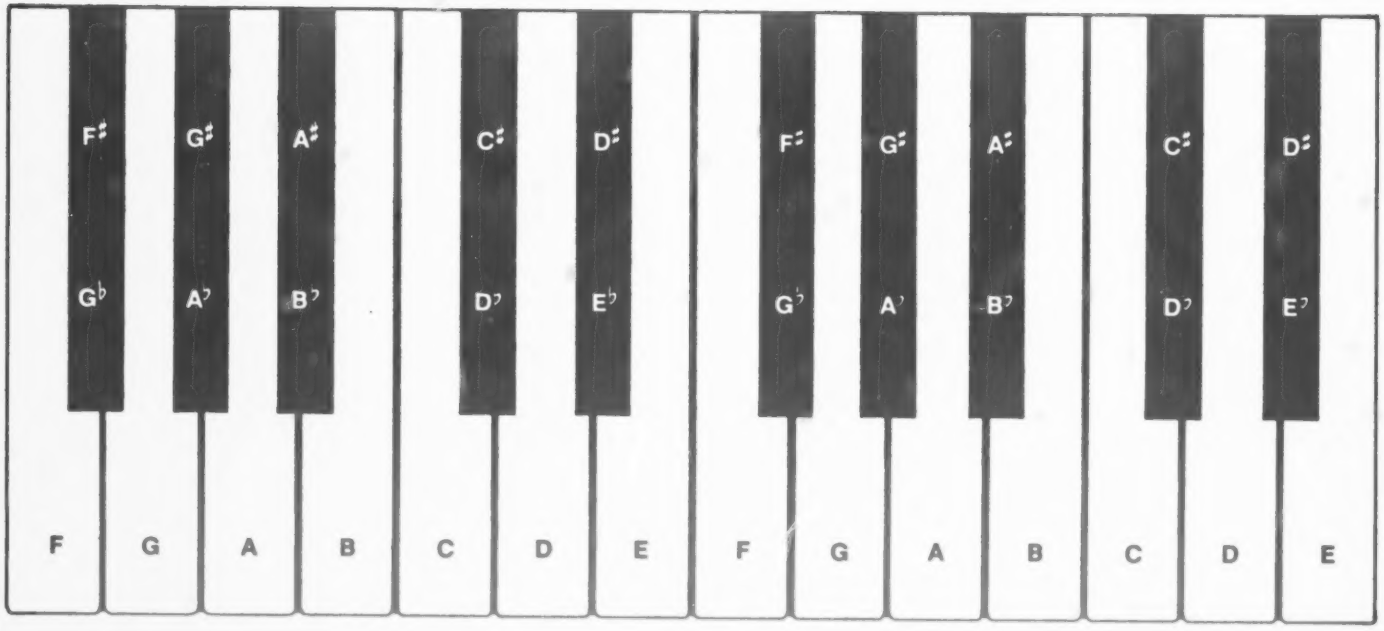
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